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General

Please return to:
THE SOLOMON R. GUGGENHEIM MUSEUM
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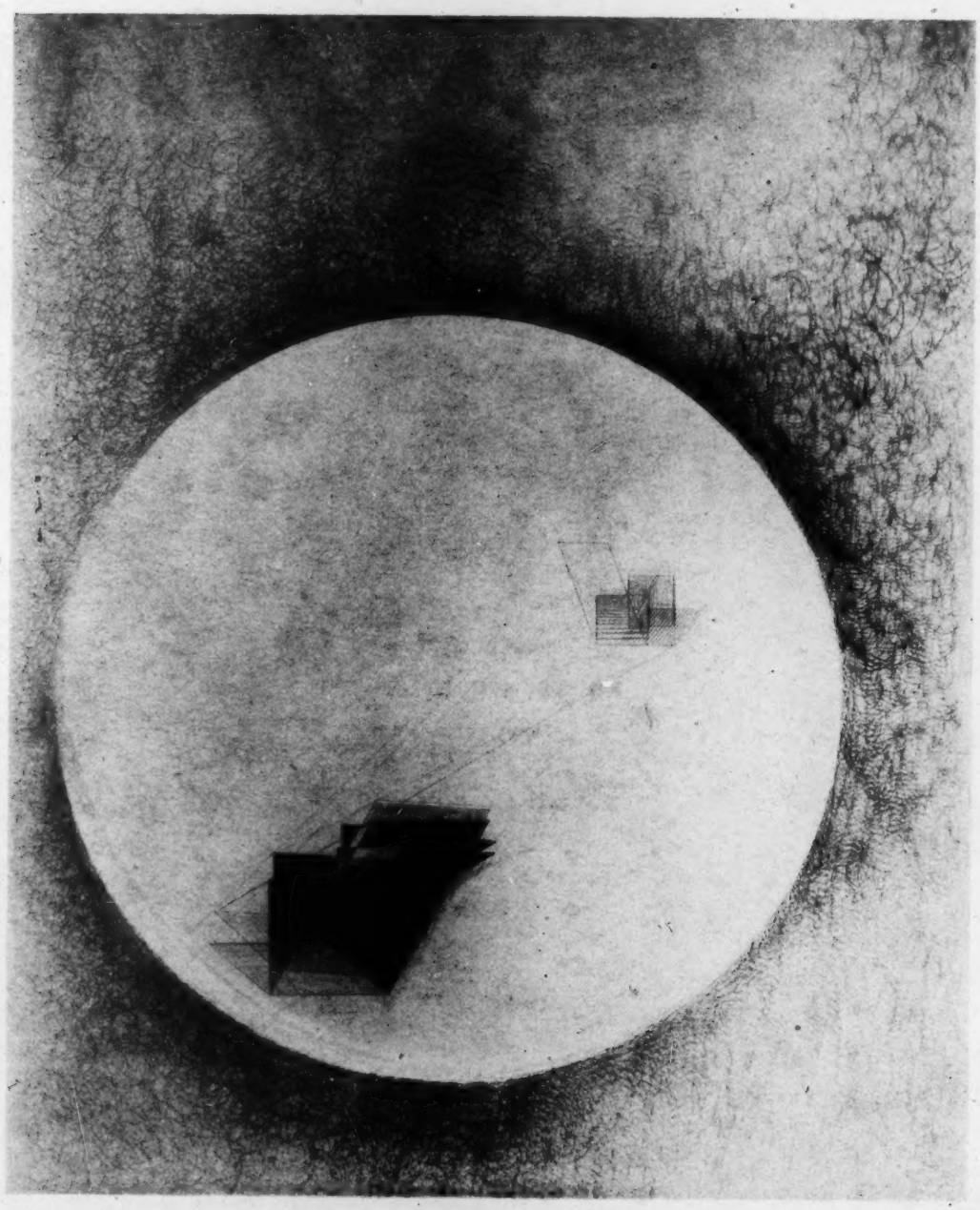
Attention: Ward Jackson

# LASZLO MOHOLY-NAGY MEMORIAL



# MOHOLY-NAGY THE ARTIST

BASEBARSOD 1895

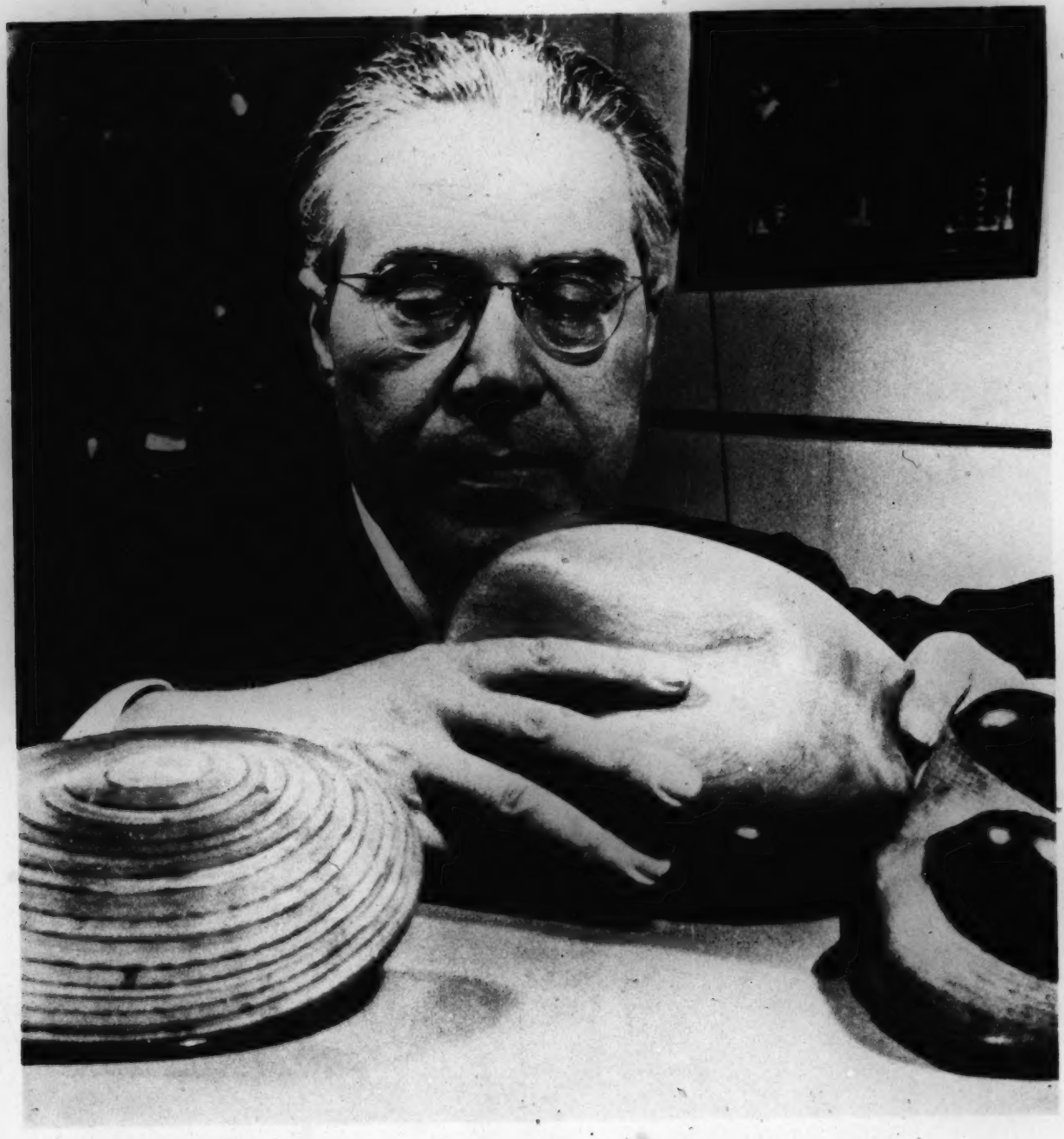
CHICAGO 1946

# IN MEMORIAM LASZLO MOHOLY-NAGY

THE SOLOMON R. GUGGENHEIM FOUNDATION PRESENTS A SURVEY OF THE ARTIST'S PAINTINGS AND PLASTICS AT THE MUSEUM OF NON-OBJECTIVE PAINTING, LOCATED TEMPORARILY AT 24 EAST 54TH STREET, LATER FIFTH AVENUE BETWEEN 88TH AND 89TH STREETS, NEW YORK CITY

THIS EXHIBITION WILL BE OPEN TO THE PUBLIC MAY 15TH TO JULY 10TH, 1947
DAILY FROM 10 TO 6 EXCEPT MONDAYS; SUNDAYS 12 TO 6. ENTRANCE FREE

# MOHOLY-NAGY THE TEACHER



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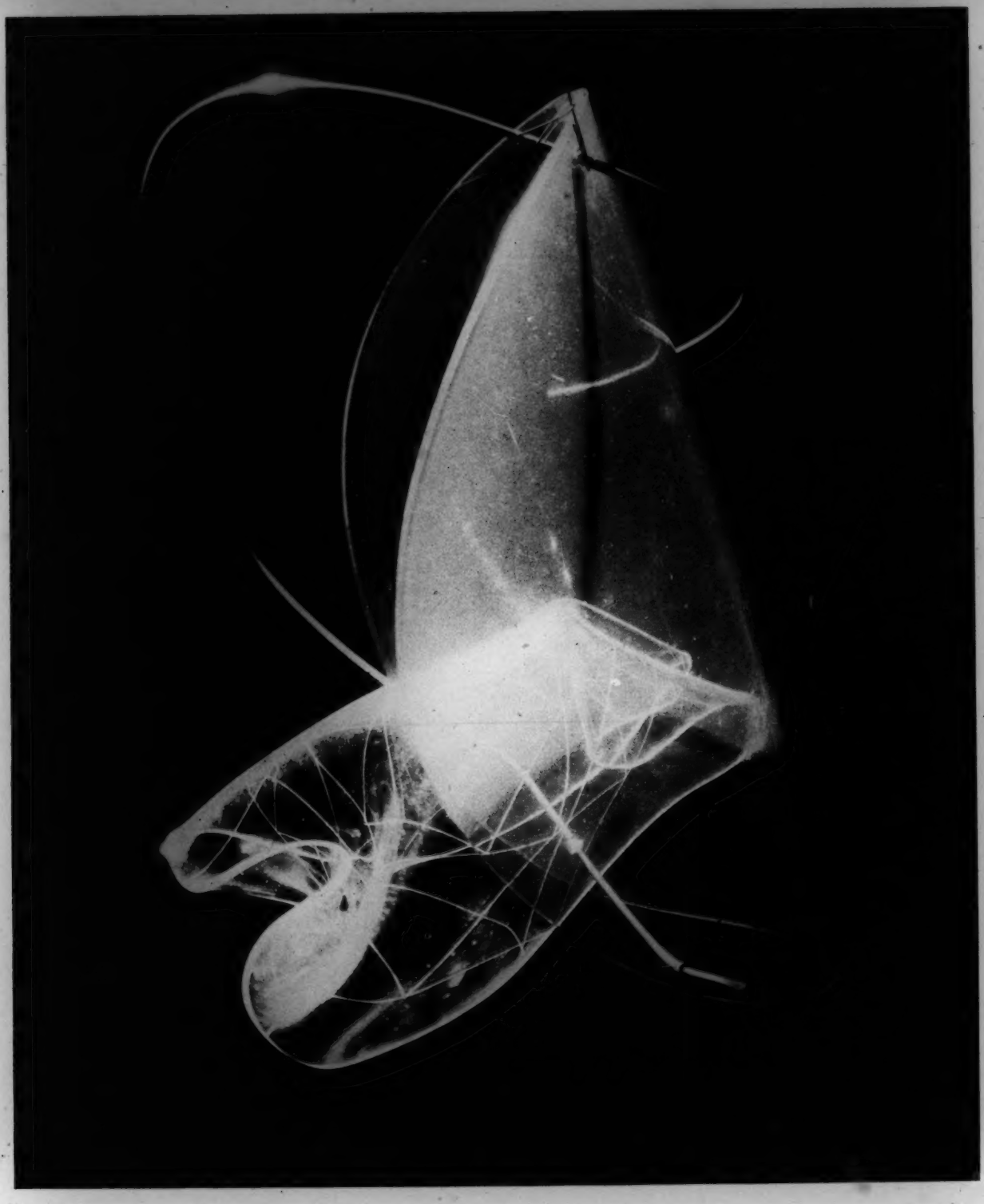
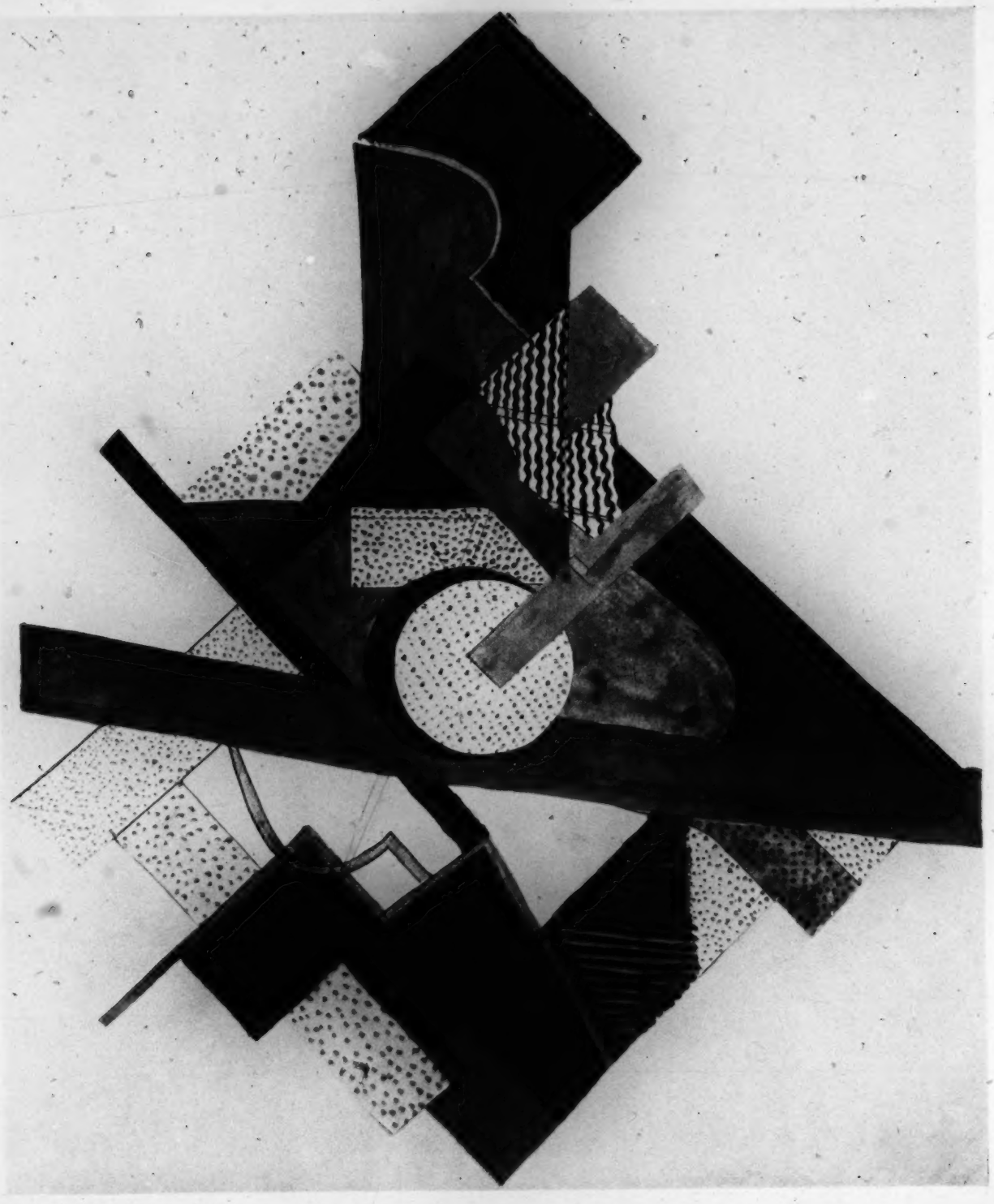
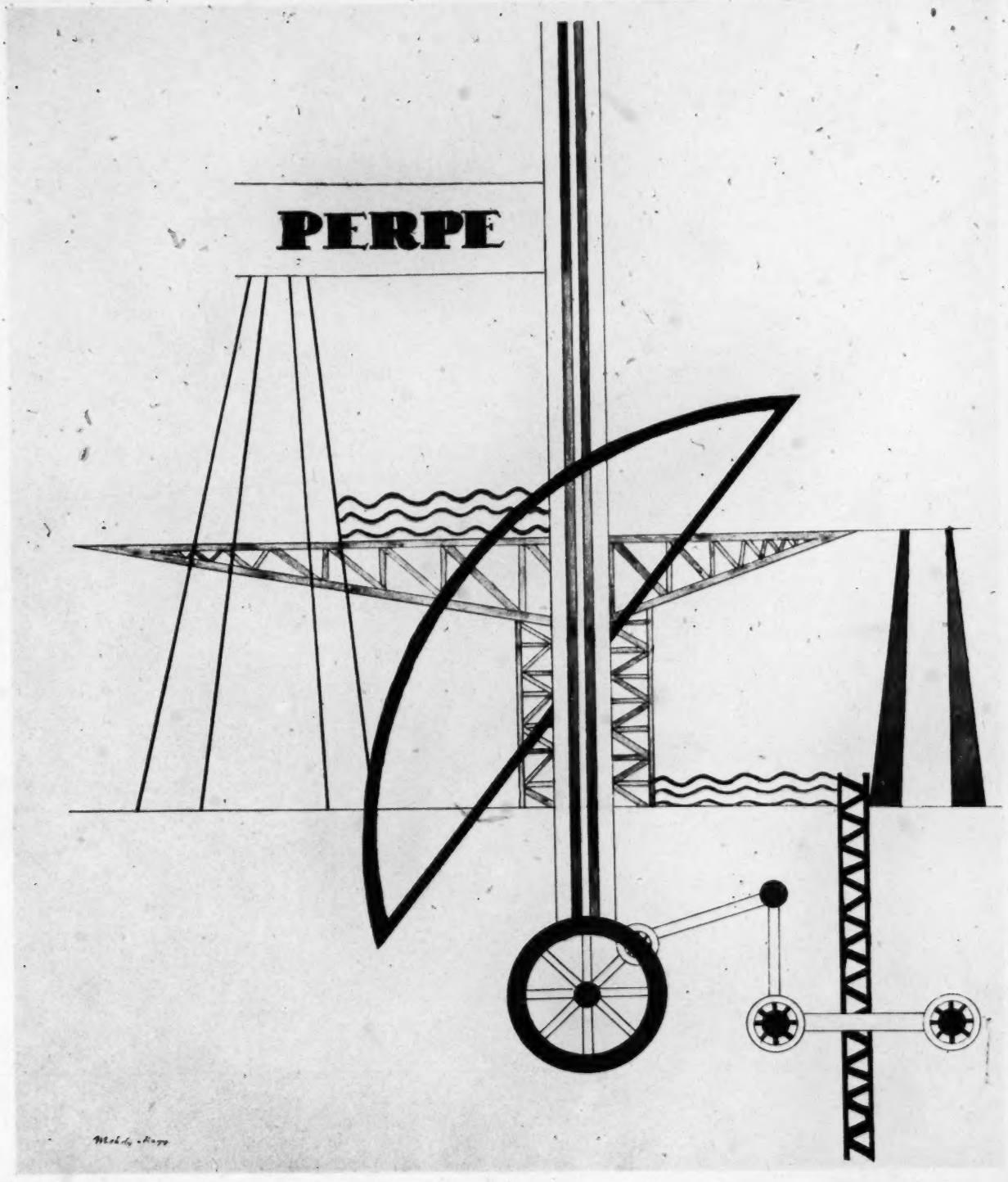
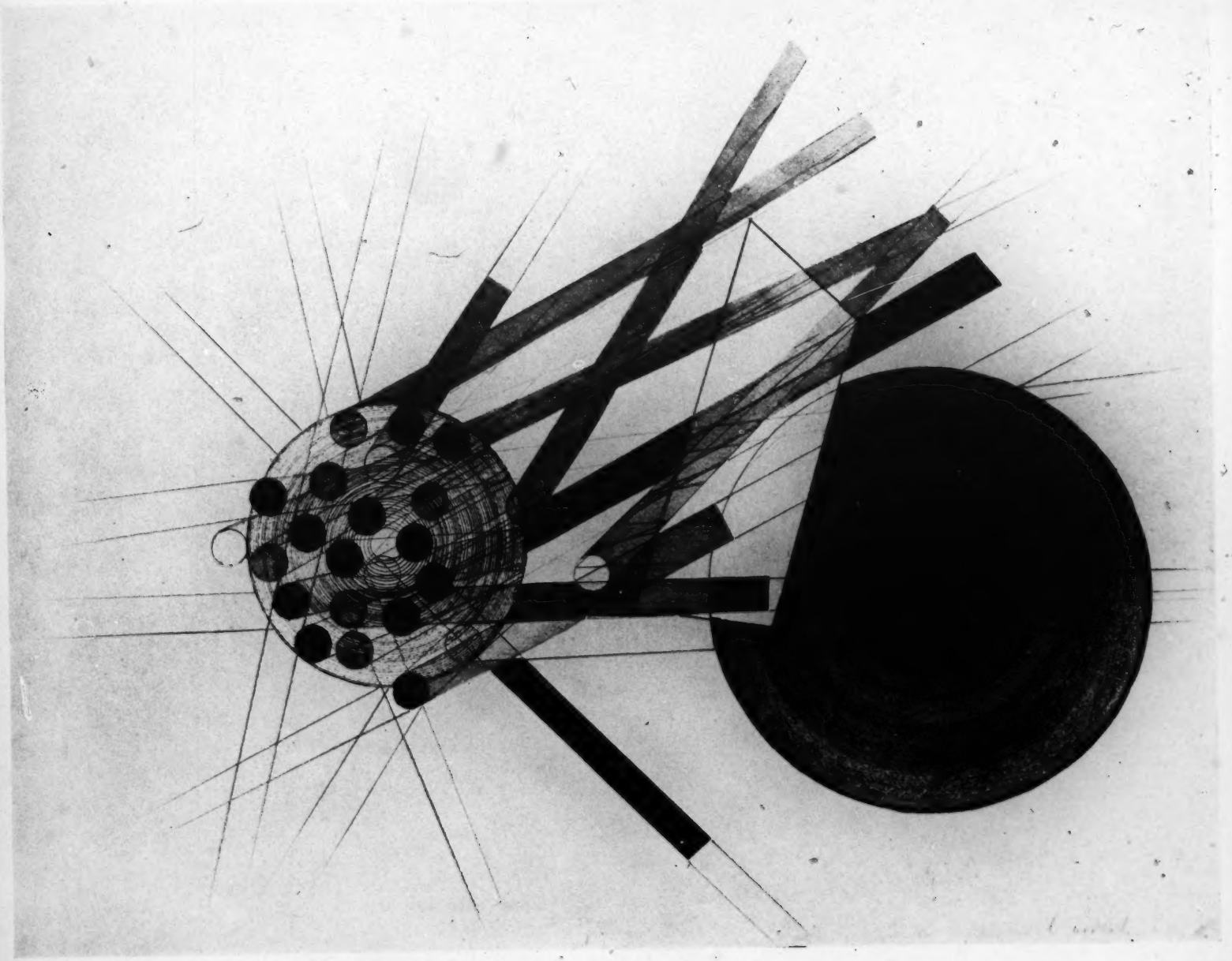




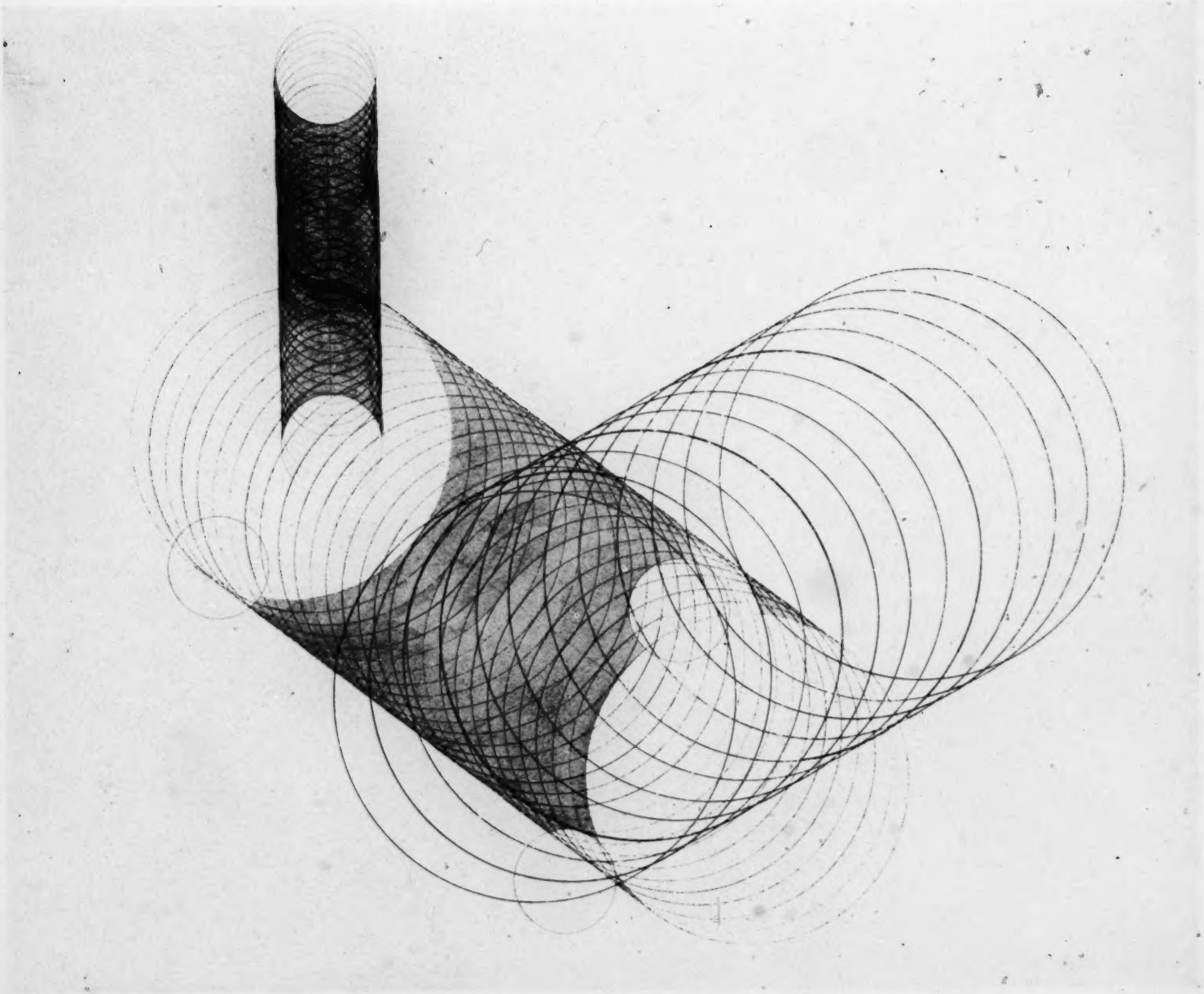
COMPOSITION 1918



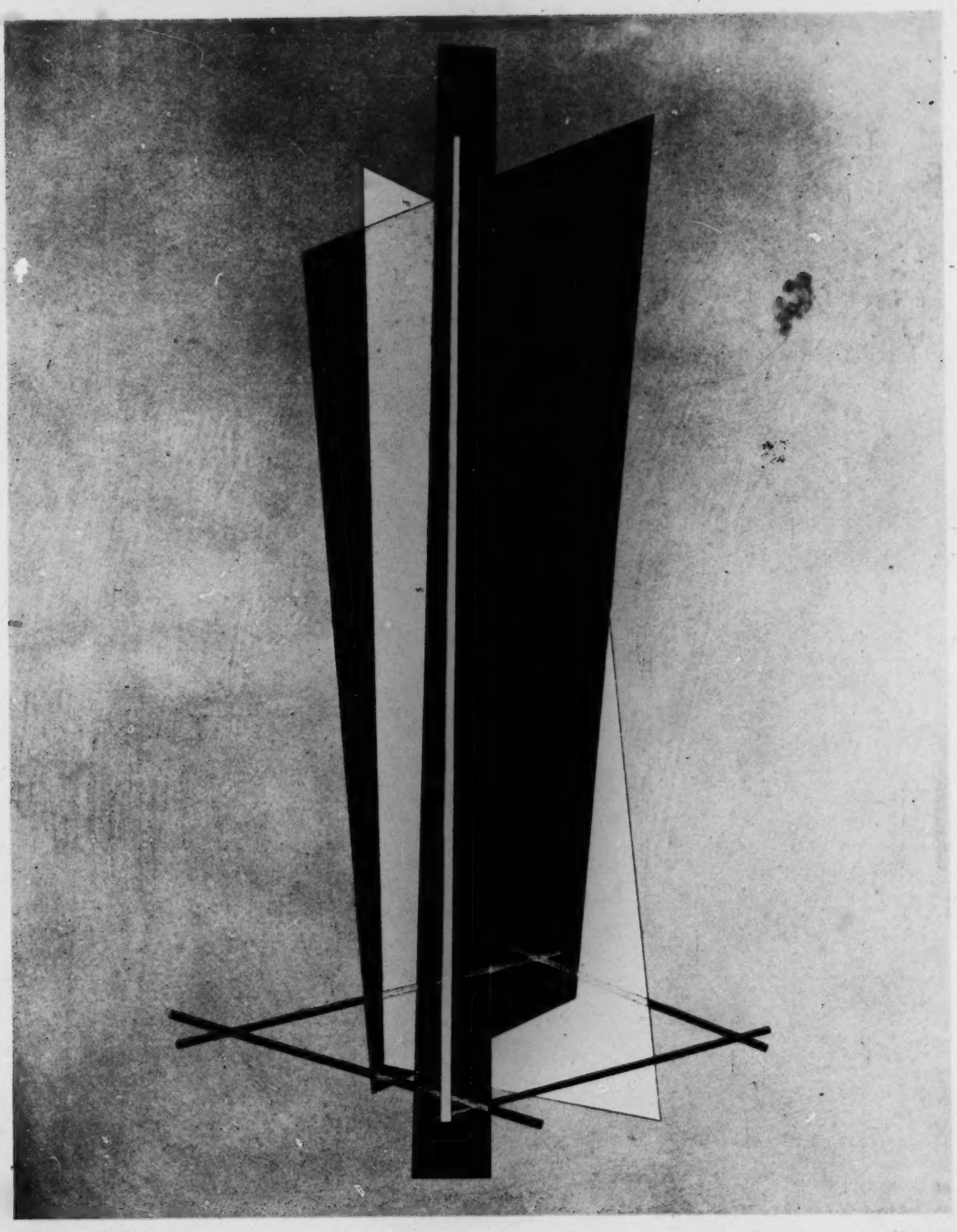

GOUACHE 1919



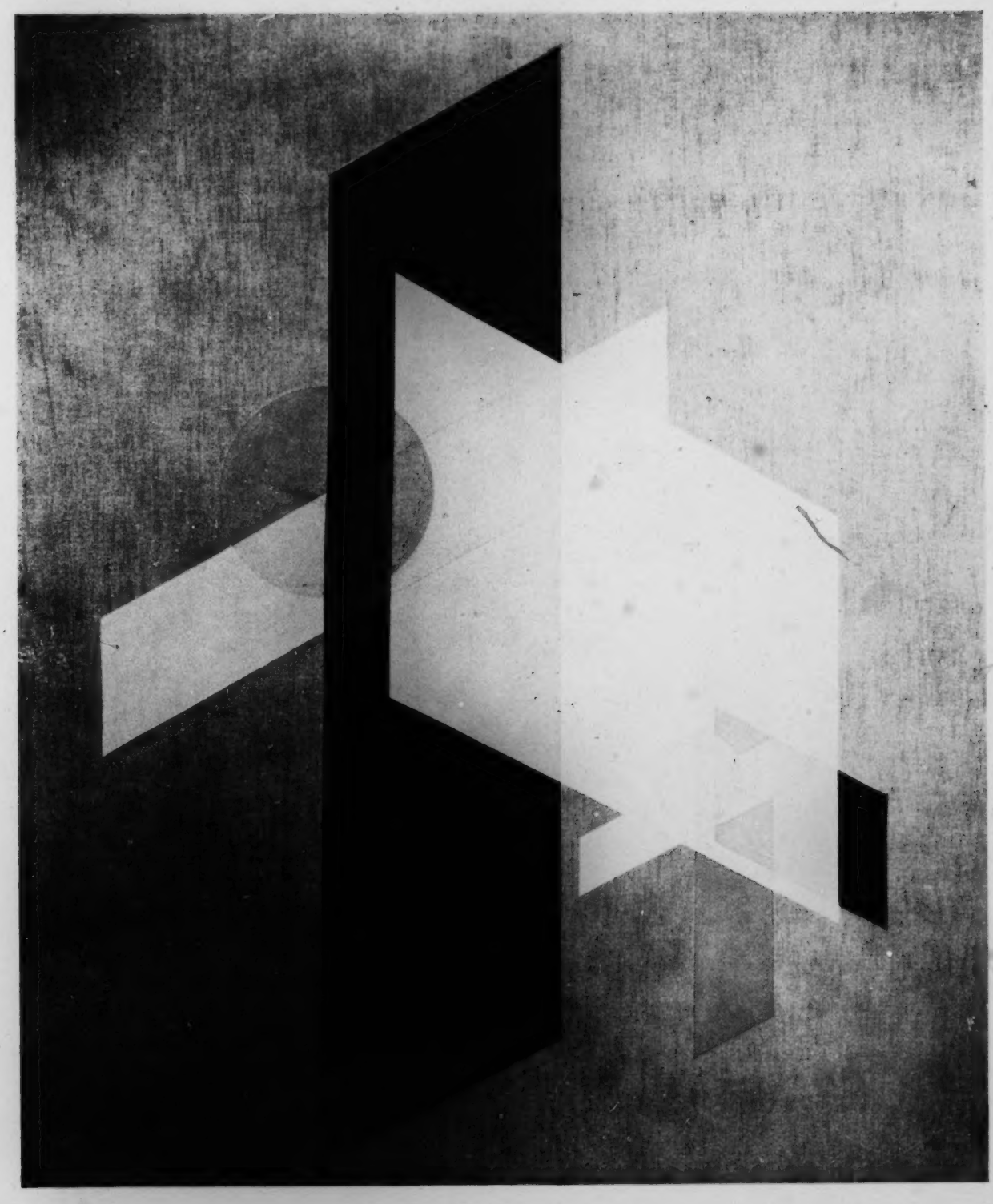
COLLAGE 1920

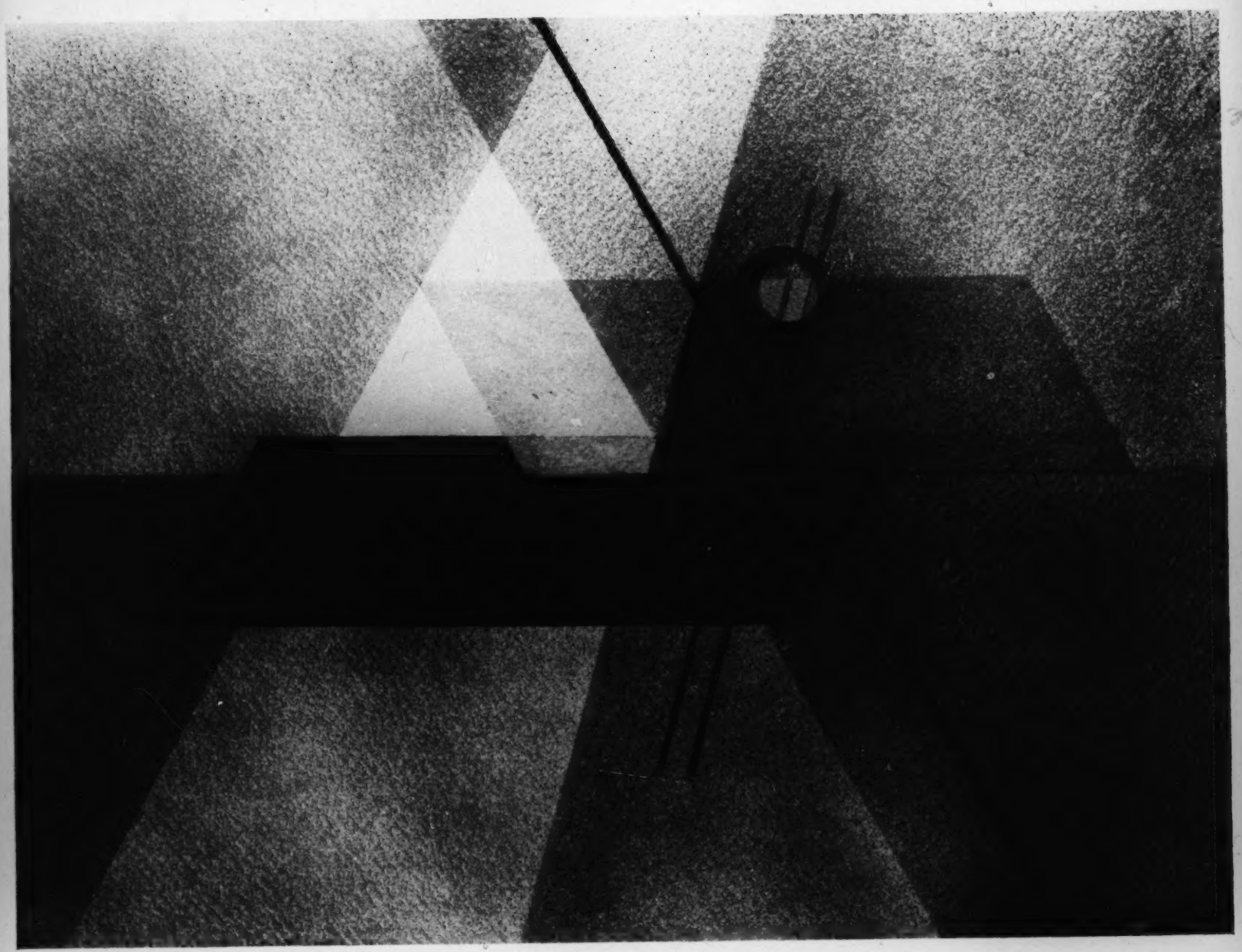


COMPOSITION 1921

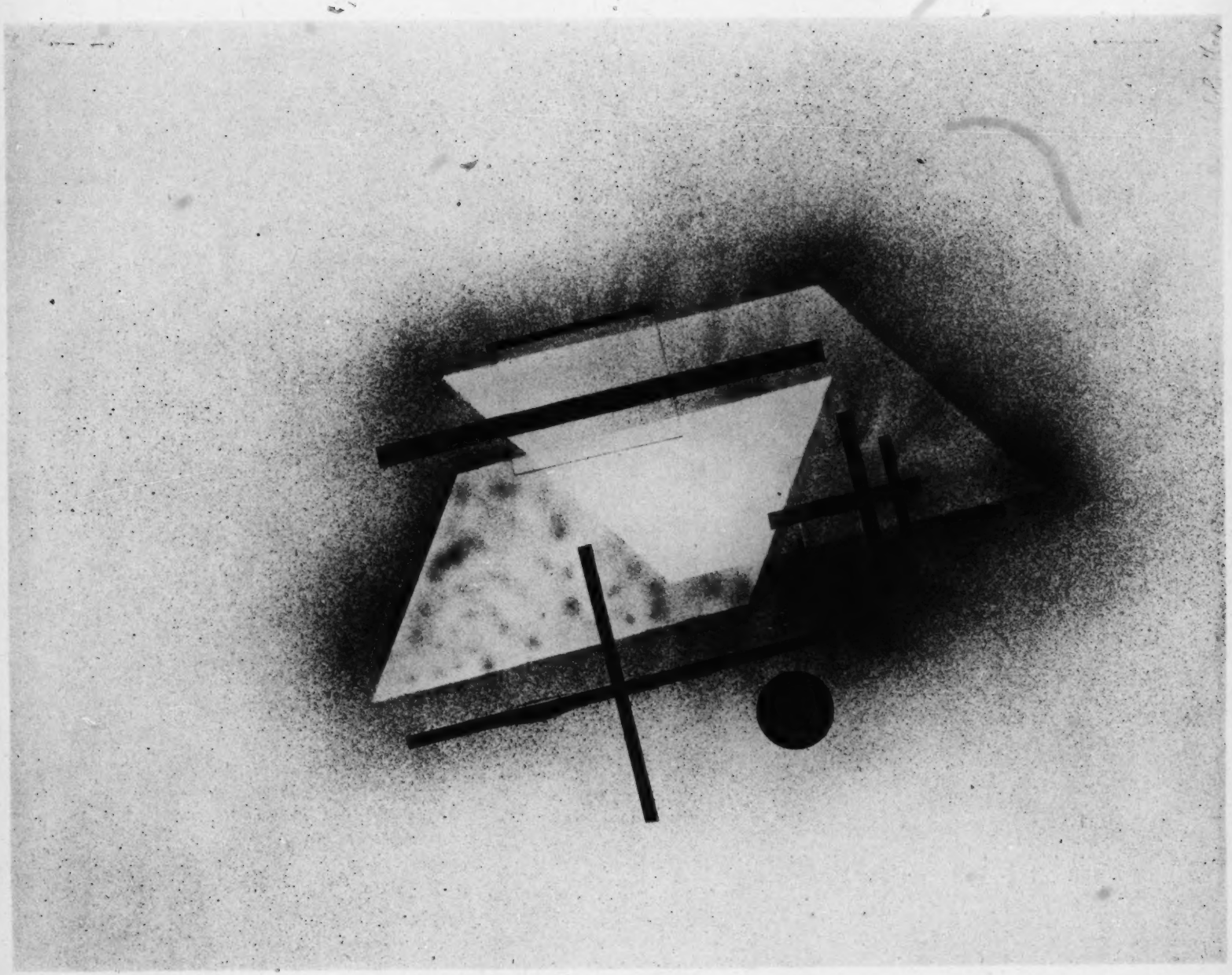


INK DRAWING 1922

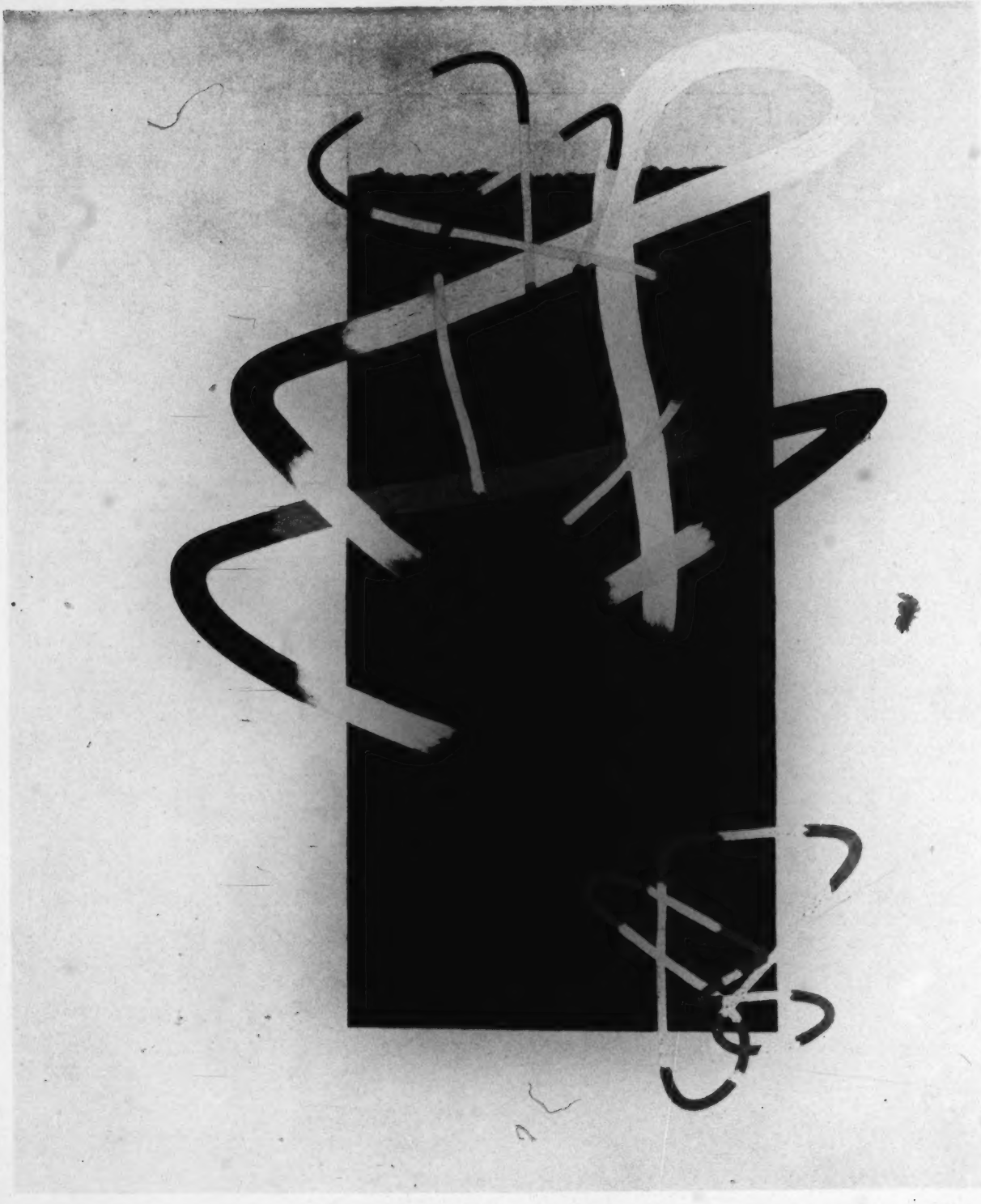


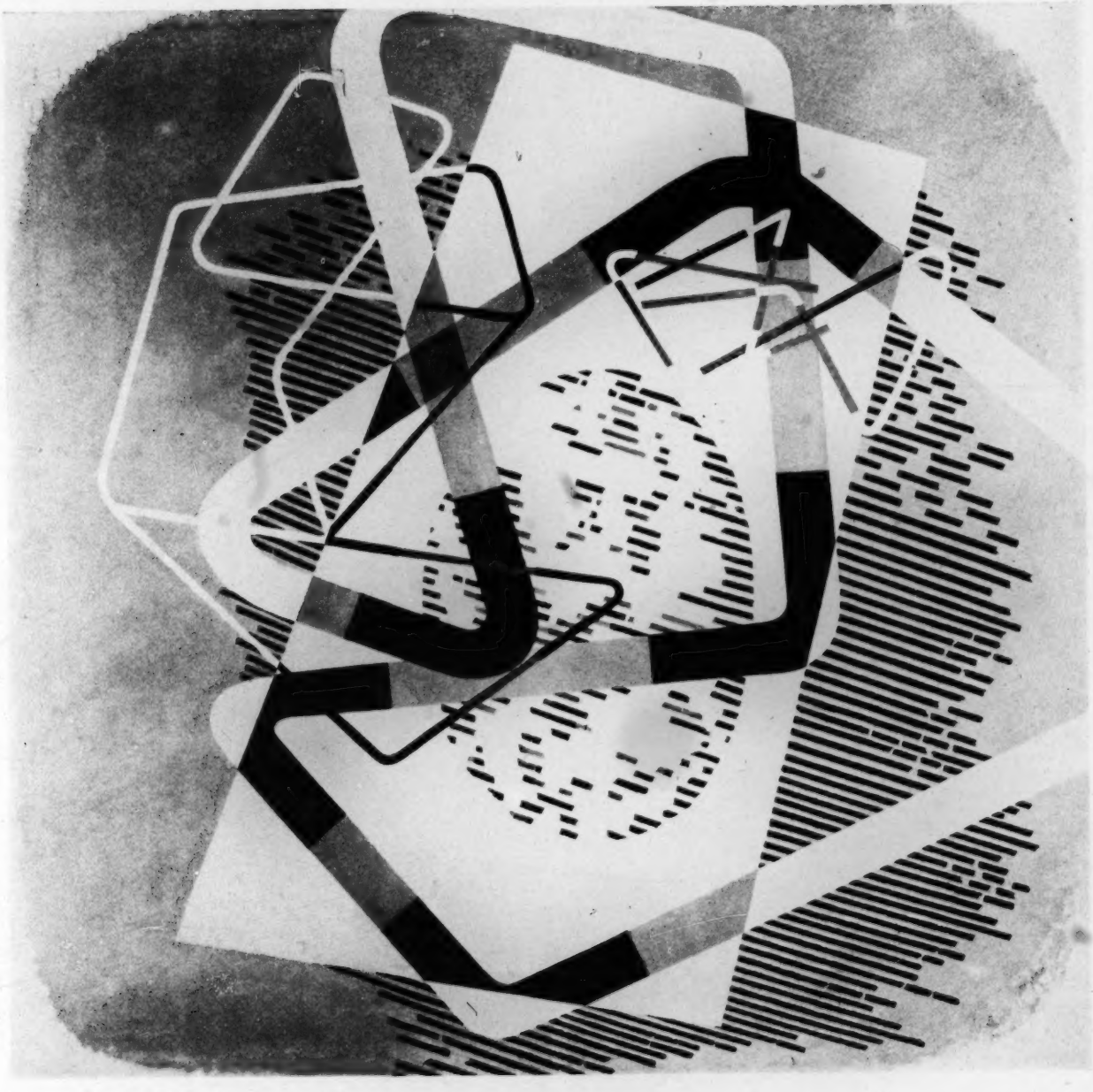


WATER COLOUR 1927

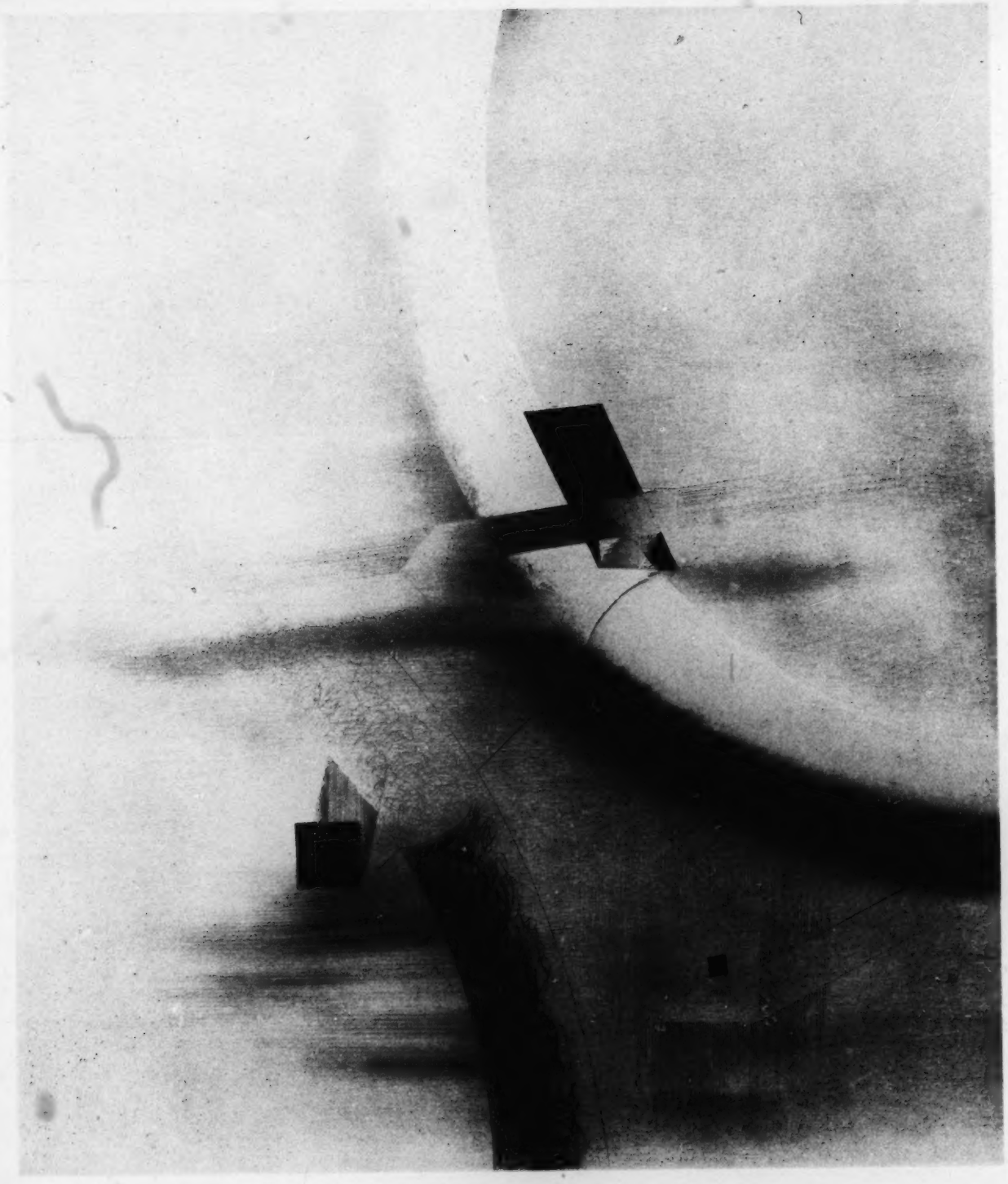


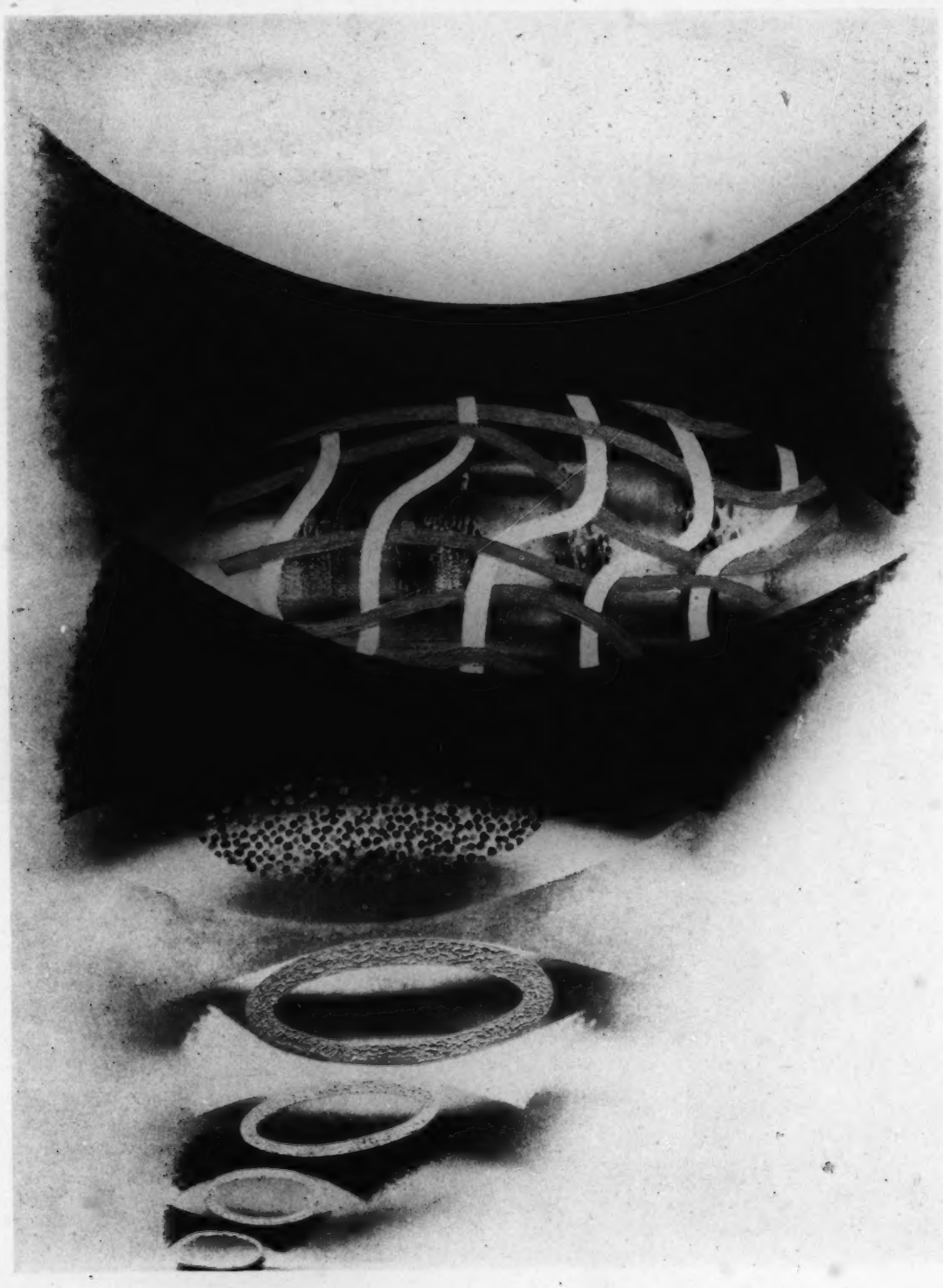
WATER COLOUR 1928

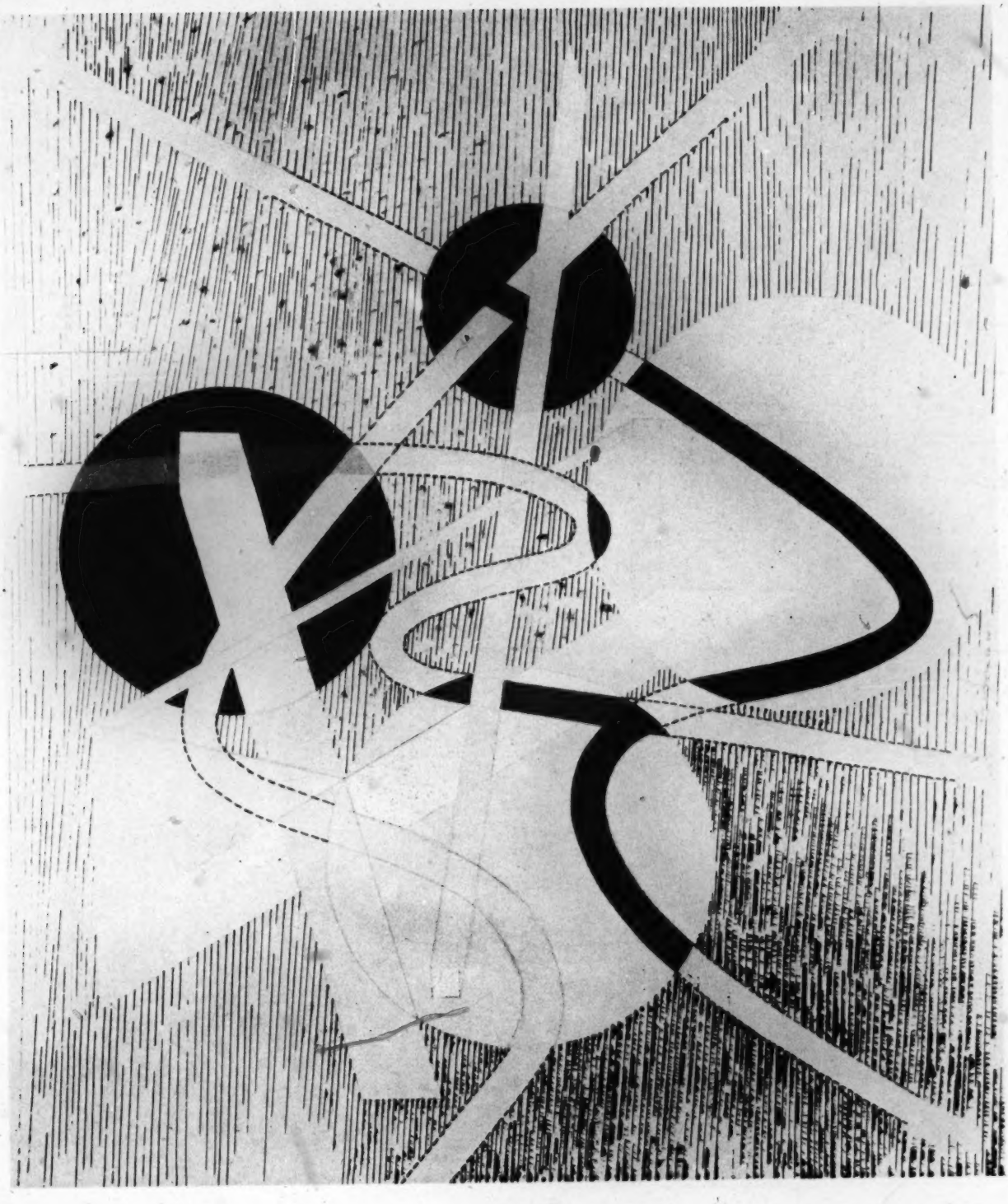




SPACE MODULATOR 1939

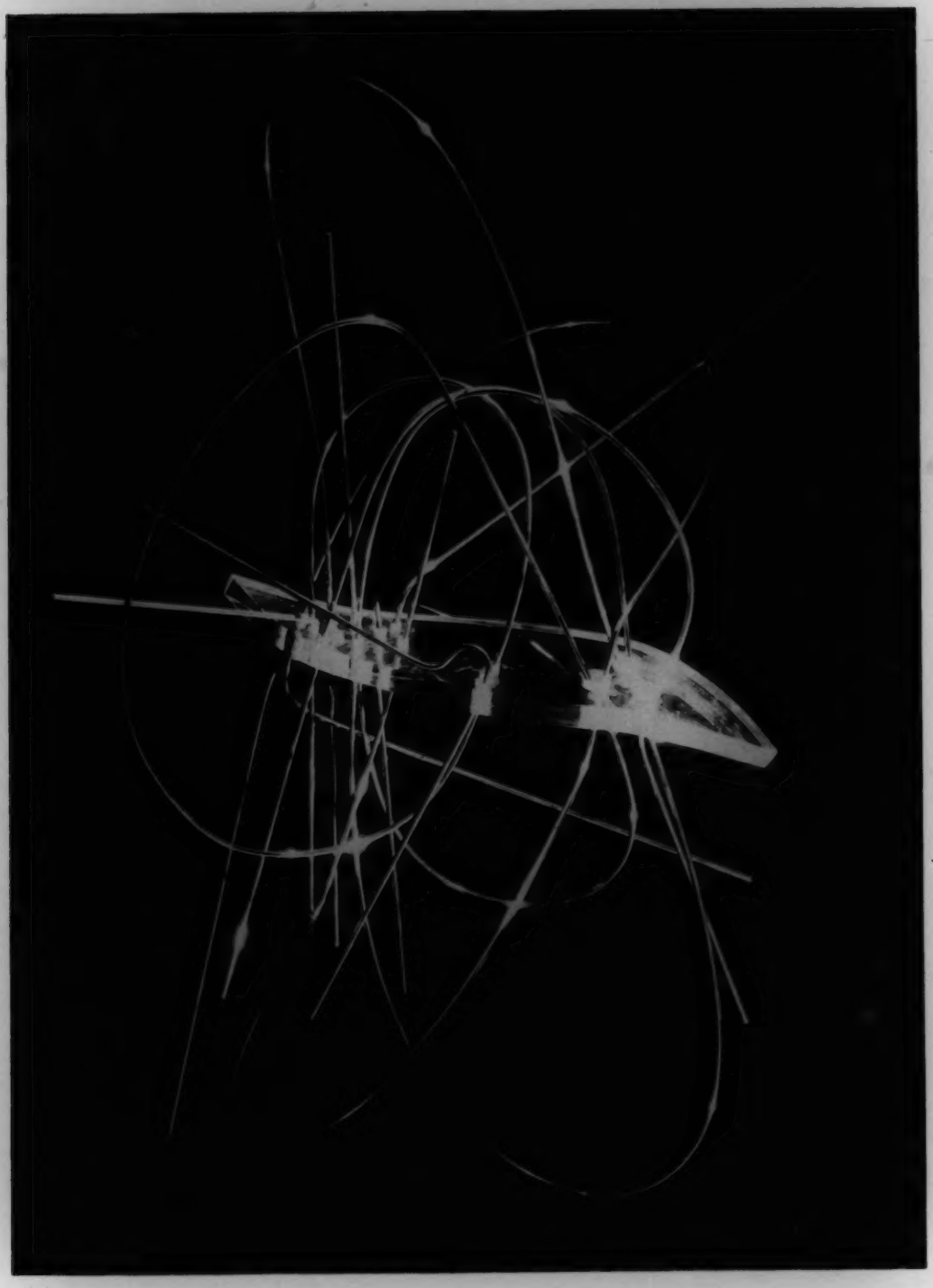






SPACE MODULATOR 1946

PLEXIGLASS SCULPTURE 1946



WIRE CURVE 1946

## MOHOLY-NAGY THE PAINTER AND FRIEND

"These paintings bring happiness. People really do not want explanations, but to be happy," was recently said in the Museum of Non-Objective Painting. Moholy-Nagy's paintings need no explanation, but they bring happiness to those who feel them. Others have yet to develop the capacity for aesthetic enjoyment. Far too many miss the artistic events of their time because the reputation of a painter in his lifetime is spread through painters, not by writers, critics, or historians, who usually ignore or attack those who are beyond their comprehension of the past. Those who live for the future realized Moholy's importance as an artist. A week before his death, Moholy unexpectedly arrived at our Museum from Chicago, where to his surprise, that very day had been hung a new exhibition on the mezzanine floor. There he found one hall dedicated entirely to his work. He was overjoyed, claiming never to have seen his paintings presented as beautifully. One week later he was gone. But until he died he spoke of this joyful surprise, which was the fortunate result of intuition.

About twenty years ago, Moholy celebrated my birthday with a dinner on the Boulevards of Paris. A beggar who laughingly approached us enchanted Moholy; as the man made light of his misery, Moholy's heart went out to him; with food, wine and money the joyous birthday celebration was extended to this happy stranger. Every year in May this birthday party in Paris came back to Moholy's memory, because he had preserved through his entire life, the wonderful artistic faculty of the innocent child, to be exhuberantly happy about the intangible.

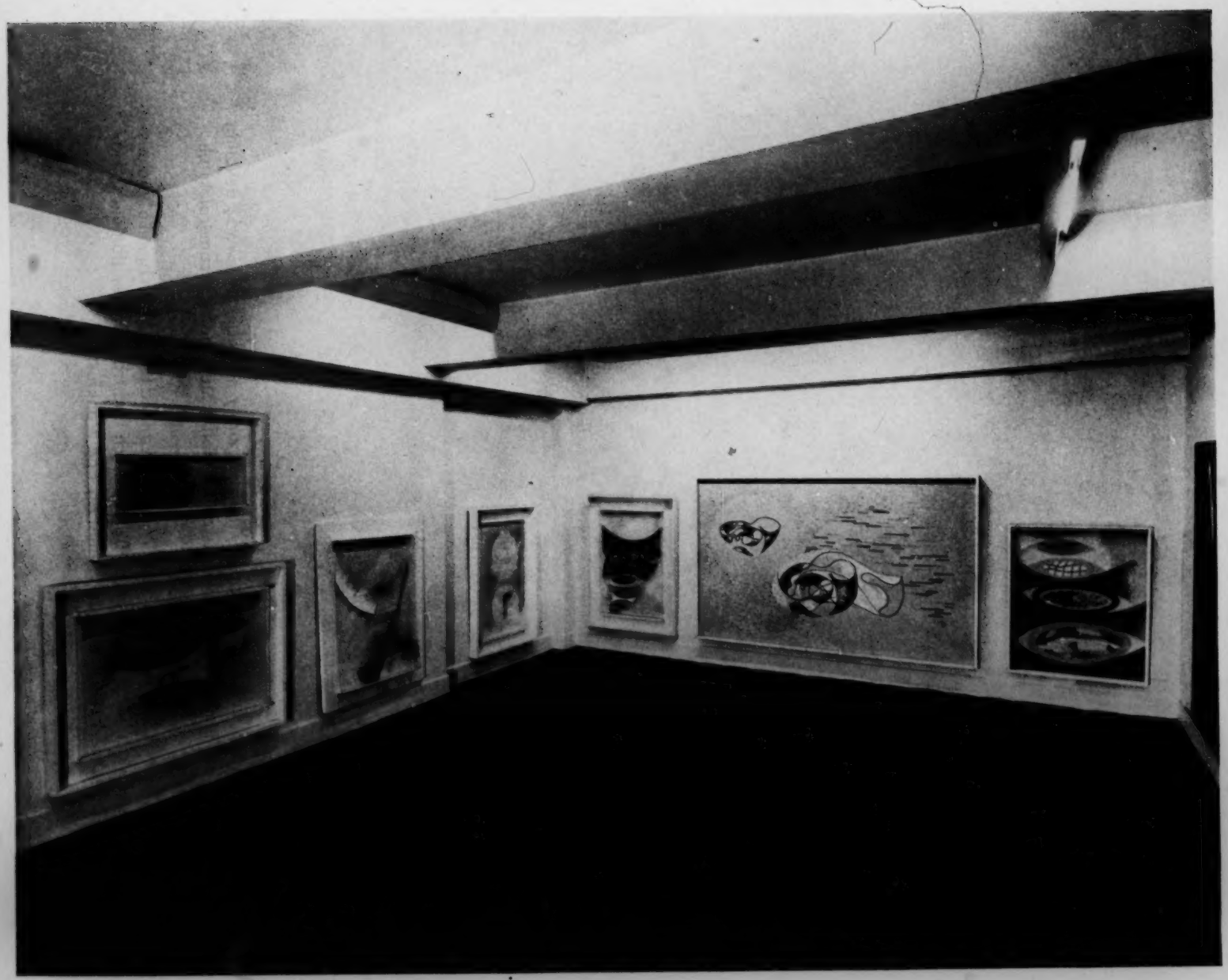
As mankind is permanently in search of joy, which enlightens the soul as the sun lightens the earth, so Moholy lived. The approach to light's mysteries was his aim of life, and joy in light guided his search for its mastery. With devotion he fulfilled his vocation to bring enlightenment to others, not only as a painter, but also as a person dedicated to space control of any kind, which brings order into civilization and its result. Since darkness has no control, because darkness cannot influence light, so it had to be light which turned this man's devotion to the many possibilities of approach to light.

We see magnificent clarity in any one of those many ways which he opened to research; in the investigation of what light can do to space, and to form, and whether the line delicately or strongly should continue a point's extension into the mystery of space. And how the aesthetic sense receives most satisfaction, and by which ultimate elimination of the unessential can be achieved, the balance between space and form, between lightness and heaviness, between the strong and the weak, or the cold and warm. How to find and emphasize this contrast, and also which colours to choose, as the most profound, so as to enhance the beauty of "Point and Line to Plane," Moholy the painter gave us many answers.

Many of his pupils continue this research in the school, which he created with so much personal sacrifice, but which stands solidly today as a monument to his perseverance of developing usefulness to mankind. While this development of the skill in art craft increased the well-being of the body, his paintings touched the region which develops the well-being of the soul. As such Moholy is greatly missed, although his influence is alive.

HILLA REBAY

PART OF THE EXHIBITION WHICH



MADE MOHOLY'S LAST DAYS HAPPY

## LASZLO MOHOLY-NAGY—BIOGRAPHICAL DATA

**1895** Born July 20, 1895 in Basebarsod, Hungary, son of a wheat farmer. Attended Gymnasium in Szeged.

**1913** Enrolled at University of Budapest to study law. Up to this point his interests had been primarily literary. He had published poetry and short stories since the age of 13 in progressive "Little Magazines." In Budapest he became a friend of the poet Ady and through his friends became acquainted with progressive young writers and musicians.

**1914** He was called into the Austro-Hungarian army August 3. Sent to the Russian theater of war October, 1914.

In 1915, while recovering from shell shock in a field hospital, he started to do pencil and crayon sketches.

**1917** Received a severe wound, which mutilated his left thumb. During his convalescence —first at Odessa and later in Szeged, he began to paint portraits, using water colours and oil pencil.

With four friends in Szeged he organized a group which called itself "Ma", meaning TODAY.

**1918** After his discharge from the army he returned to Budapest and took a degree of Bachelor of Laws at the University. He did not, however, intend to practice law; he had continued painting.

**1919** Began to acquaint himself with the work of other modern artists. The work which attracted him most was that of the Russians—particularly Malevich's and Lissitzky's. In Budapest there were no recent paintings and few reproductions of paintings by western artists to be seen, since Budapest had been completely isolated from the west during the five war years. The "Ma" group began to publish a contemporary art quarterly.

In the fall of 1919 Moholy-Nagy moved to Vienna where he felt he would have greater stimulus and closer association with men of his own artistic vision. Up to the time he arrived in Vienna his paintings and drawings had been representational in the cubist manner: representational forms were still recognizable, though reduced to formalized or merely linear elements.

**1920** Left Vienna for Berlin.

After his arrival in Berlin in February he did purely non-objective work, devoting almost a year exclusively to Collages and to Fotograms, that is, "cameraless photographs."

**1921** In the winter of 1920—21, Hervard Walden arranged the first exhibition of Moholy-Nagy's work in "Sturm Gallery" in Berlin, which had travelling exhibitions in Hanover, Dresden, Halle, Stuttgart, Hamburg and Frankfurt.

**1922** In Vienna he edited, together with Ludwig Kassak, the "Buch Neuer Kuenstler," an anthology of modern art and poetry. In 1922 Gropius, founder of the Staatliche Bauhaus in Weimar saw Moholy's work and appointed him professor.

**1923** In the Spring of 1923 he started to work as head of the metal workshop at Weimar Bauhaus. His interest in industrial design and architectural exhibitions dates from that time. Like the other teachers at the Bauhaus he worked not only in the workroom assigned to him but collaborated with Schlemmer and others on murals, ballet and stage designs, in light and colour experiments, and in typography and layout.

With Walter Gropius he planned, edited and designed the fourteen "Bauhaus Buecher" each volume presenting a particular phase of Bauhaus work. His own books in this series—"Vom Material zur Architektur"—"Malerei, Fotografie, Film" stated his own visual and pedagogical creed and gave examples of his experimental work in light and colour.

**1926** In 1926 a Dutch group asked him to participate in the founding an art monthly called 1 10, published in Amsterdam the following year.

By 1923 he described his paintings as Constructivism, and his earlier linear emphasis turned to an emphasis on coloured forms.

But between the years 1923 and 1927, Moholy-Nagy's personal interests were centered chiefly on photography, which offered him an unlimited field for experimentation.

**1928** The emerging nazism of German politics tried to impose on Walter Gropius so many restrictions and compromises in his management of the Bauhaus that he resigned. Moholy-Nagy, who was his closest collaborator, resigned with him and moved to Berlin.

In Berlin, Moholy-Nagy made a brilliant career for himself as a stage designer for the progressive State Opera and the Piscator Theatre. His "Tales of Hoffman," "Madame Butterfly" and "The Merchant of Berlin" became the main attractions. He also designed three large exhibitions of new building methods and new design in Berlin, Brussels and Paris, and became prominent as a Typographer and poster designer.

His interest in static photography gradually declined and he began to experiment in films, photograms and sound film combinations. He constructed his "Lichtrequisit," a light display machine, or rotating sculpture which offered innumerable varieties and degrees of light. With it he later made his best known film, "Lightplay, Black-White-Gray."

Began using new plastic materials as background for his paintings, mainly galalith and neolith, trolit and collon. Later he added the new transparent rhodoid and plexiglass. He also used aluminum and copper plates and created a series of enamel paintings.

His "Lichtrequisit" was exhibited at the Internationale Workbund Exhibition in Paris.

**1930** The Solomon R. Guggenheim Foundation, in New York, started to buy his paintings. The Stockholm National Museum arranged an exhibition of his work; so did the Museums in Amsterdam, in Brno, in Hamburg, Mannheim, Cologne and Budapest. His work in this period was concentrated upon new methods of advertising. Extensive trips to France, Finland, Norway, Switzerland, Italy, Greece, etc. stimulated his interest in new methods for producing documentary films ("Marseille," "Gypsies," "Streetpicture," "Finland," "Architectural Congress"), and new approaches to static photography.

**1934** Moved to Amsterdam, where a large printing company offered him facilities for experiments with colour film and photography. While there he designed the large Fair in Utrecht for the manufacturers of artificial silk, which offered a new approach to exhibition architecture and which, a year later, found its continuation in the Courtauld Exhibit at the Industrial Fair in London.

**1935** Moved to London. Became art advisor for Simpson, the Royal Air Lines and the London Transport. Published three large volumes of documentary photography: ("Street Markets of London," "An Oxford University Chest," "Eton Portrait.") Made a documentary film "Life of the Lobster." A completely new interest now began to develop in his painting. The production of transparent materials had so improved that sheets, clear as water, were obtainable. He designed three-dimensional paintings which not only displayed colour and form on top and underneath the transparent sheets but included the play of shadow created on a white background, three inches or so behind the actual picture. He called these paintings "Space Modulators."

**1936** Alexander Korda commissioned Moholy with the special effects for the film "The Shape of Things to Come" by H. G. Wells. F. Kalivoda in Brno, Czecho-Slovakia published in that year a monograph in three languages on Moholy's works. Was made an honorary member of the Oxford and Cambridge Art Societies and of the Designer Institute in London.

**1937** Was offered the directorship of the New Bauhaus in Chicago, a school founded by the Association of the Arts and Industries to promote and carry on the original Bauhaus idea. After a year the Association of Arts and Industries ran into financial difficulties which forced the school to close down.

**1938** After a one-term interim Moholy opened his own "School of Design" in Chicago with most of his original staff (George Kepes, Robert J. Wolff, Charles Niedringhaus, James Prestini, etc.)

As a designer he worked in an advisory capacity for Spiegl, Inc., for the Baltimore and Ohio R.R., the Parker Pen Company and others. To a reprint of his "New Vision" he added "Abstract of an Artist" and he published numerous articles on education, design, camouflage technique, rehabilitation of veterans, and painting.

**1940** After 1940 Moholy-Nagy developed his three dimensional "Space Modulator" toward richer light effects, through a heightening in his surface treatment and by the embodiment of free standing or suspended sculptures in the composition, to throw shadows or to multiply the reflections of natural or artificial light.

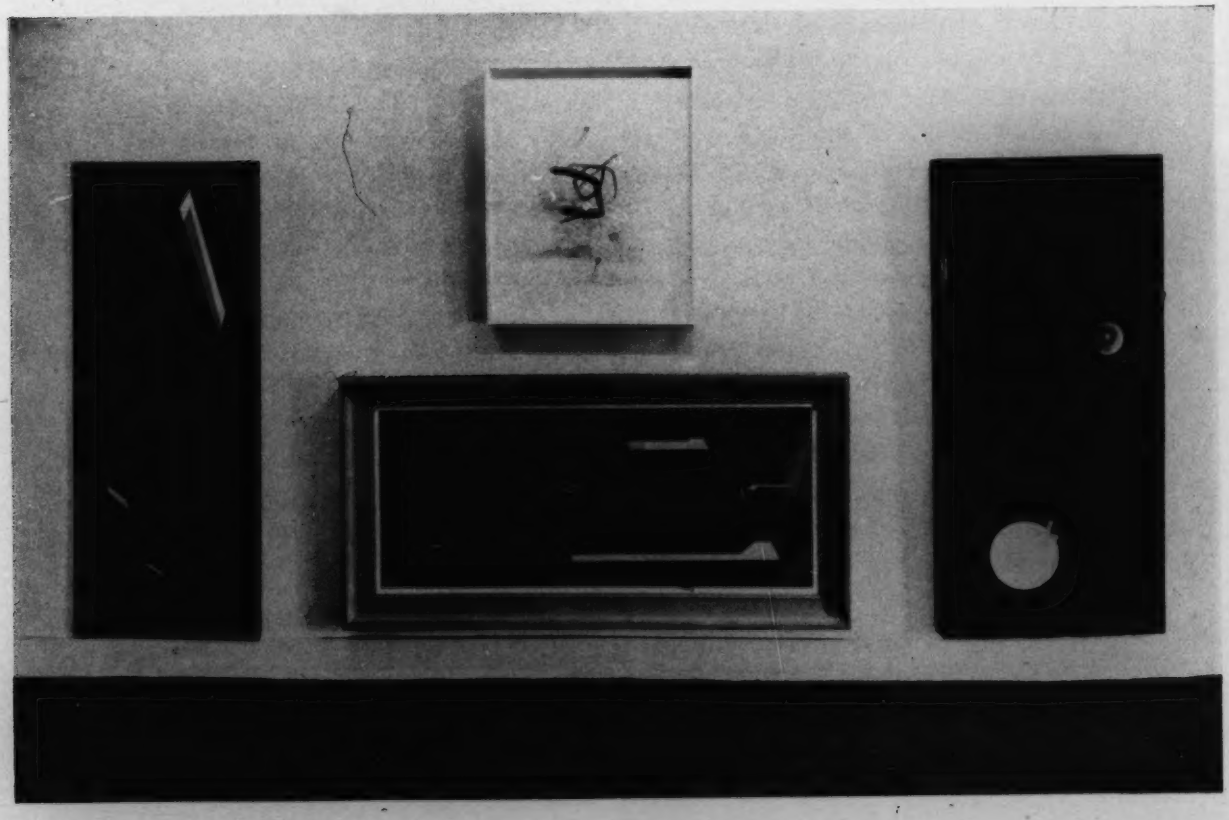
**1945** In 1945 and 1946 he painted again a great deal; several larger oil canvasses and took particular interest in water colours and ink drawings, creating a variety of new approaches.

**1946** Moholy-Nagy died of Leukemia November 24, in Chicago.

At the time of his death he was President of the Institute of Design, now having 680 students in its own building on 632 N. Dearborn Street; a director of the American Designers Institute, of the CIAM (Congress Internationale Architecture) and a member of many progressive civic and art groups.

Museums of New York, San Francisco, Chicago, Cincinnati, Detroit, Dayton, Jacksonville and Los Angeles have given exhibitions of his work and have purchased paintings.

His last book "Vision in Motion," finished in the fall of 1946, will be published by Paul Theobald in the Spring of 1947.



## PUBLIC COMMENTS MADE IN THE MUSEUM OF NON-OBJECTIVE PAINTING ON THE WORK OF MOHOLY-NAGY

"Moholy-Nagy, like all the Non-Objective masters, is teaching people how to want the truly aesthetic."

"Moholy-Nagy's death is a tragedy for all of us. What profound originality his work exhibited and what great insight into the problems of space. It is very gratifying to find so many of his works here, for it is Non-Objectivity that will go on with his life's works, and more specifically, the painters exhibiting here will carry this art into its future."

"My goodness, but the oval designs of Moholy-Nagy are fascinating! They give one a whole new, infinite idea of space creativity. It is breath-takingly rhythmic and inventive, and these oval designs as well as many other Moholy-Nagy's are obviously the works of a master."

"The pictures which interested me especially among those I have seen were those of Moholy-Nagy on the second floor. They have so much delicacy and translucence and yet there is so much meaning, such spiritual intent that they immediately draw one's attention and interest. I think it is terribly unfortunate that an artist as keen-minded and versatile as he, should die, when he might have given much more to art lovers."

"Moholy-Nagy's 'Space Modulators' give me the feeling that they send energy waves through space, as if to control the universe. They are terrific, and a great contribution to the progress of art, opening, so to speak, unheard of possibilities for the artist."

"This painter's work is tremendous. It takes away all the worldly cares and brings to life a real spiritual feeling within me. These paintings lift me above materialistic life into something that IS my higher self and therefore important."

"What a refreshing and totally different experience it has been for me to see this work by Moholy-Nagy! I am not an artist and know nothing about media, so if I were asked how the work appears to have been accomplished, I could only answer that it looks as if its creator had known how to take light and air and space, to intensify it into rhythmic beauty, then to crystallize it into permanent forms. I can look at his work the way I can look at the clouds and stars in the sky, knowing that it will never disappoint me by appearing static or repetitious."

"I came down from the school this afternoon to write about this Museum for a project I have been assigned in my social studies class. I have never had an assignment more inspiring. I find many things about which to write and I cannot choose all of them as I would like to. I will write about Moholy-Nagy, as he is very impressive in his simplicity."

"I think the Moholy-Nagy's are exquisite. The colours in the glass 'Space Modulators' are so warm and it is as if sunlight were filtering them. There is about Moholy-Nagy's work a freshness and sparkling exuberance that is rarely found in paintings or museums. But that vitality is present in most all of the works shown here."

"Moholy-Nagy's experiments in the presentation of space are very interesting. There have been so many advances in the scientific concepts of space in the last hundred years, and the artistic, intuitive presentation of man's new understanding of the universe, his re-evaluation of distance, movement, etc. is tremendously important for the cultural advance of any nation. This whole floor is awfully exciting and provocative, showing as it does the modern painter's struggle with new conceptions of form and space."

"The paintings of Moholy-Nagy are simply wonderful. In the paintings on lucite one senses not only refractions of light, but in some intricate way, refraction of space. There is an unbelievable delicacy about the work of this artist, and yet there is nothing at all structurally frail about it. It is the most striking work I have seen in a long while, and his use of resources other than canvas are not only ingenious, but used to good advantage artistically."

"Moholy-Nagy's daring use of glass for modulations in intensity or wire screen and pins proves that even the most common articles of every day life can be imbued with greater values, as in Rebay's quietly masterful papier collages. All of these works imply a philosophy of vision, that is, of creative vision, a gift which enriches every aspect of life."

"No man understands movement of objects in and through space like Moholy-Nagy unless it is Calder. But Moholy-Nagy seems to be working with a purer and more controlled medium. Nothing is left to chance. Light, the greatest of all elements of our universe, is the main factor in his compositions, thereby imbuing the work with a constantly living force and relating the spiritual aesthetic response to the realm of worldly experience."

"I have a little window right by my bed and I wish it had designs on it like this Moholy-Nagy's 'Space Modulator'. I don't mind looking at the department store tops, but I think I would feel happier if I had that to see every morning."

"This Museum is a great credit to Mr. Guggenheim. I visit this Museum several times a year and each time I come away renewed with a spiritual joy for work and life. It is like stepping into heaven to see these paintings and to hear the beauty of the music. Always on my trip back home I feel as if I were riding through the clouds. Also the loan exhibition is very satisfactory. The American artists are rapidly acquiring and absorbing a great deal from their famous predecessors like Kandinsky, Bauer, Rebay, and Moholy-Nagy. I own many of the reproductions of these paintings, and I am grateful to be able to have them around me all the time."

"In Moholy-Nagy, the eyes are raised to aesthetic quintescence. It is almost symbolic that he should so often work with transparent, lucid materials such as glass and plastics . . . and then, he even ventures and succeeds in going into the realm of "space" itself—and you *feel* the space, the interval and the undrawn, uncomposed lines and forms that Moholy-Nagy has left for the observer to fulfill and realize. The "shadow" designs are unique in conception, and through the wonder of embracing substance, light and shadow, Moholy-Nagy in his creativeness is known to have Vision."

"Moholy-Nagy's Compositions and Space Modulators are delicacies of extended vision. They raise the visual to a keen, unprecedented, rarified level. Sometimes it is the interplay of planes that interests me—sometimes the colour—sometimes the forms or the depths. Every time I come, I have a new vision. Reproductions of these works would be very welcome."

"When I was in the air service during the war, the problem of glass-plastic reflection and refraction from the sun's rays was a great hazard problem to army officials and air pilots in flying over enemy territory. Now to see these identical conditions being put to ingenious and subtle use by Moholy-Nagy in the Space Modulator 1943-45 shows how a visionary and artist translates into art what the layman sees and dismisses only as a practical problem. This fascinates me beyond measure and makes me realize again how everything has two faces to it, and the creative artist can lift and elevate even the commonplace so it can be seen from the perspective of the art realm. I am leaving here today with a new slant on life—many thanks to those responsible for presenting this inspirational exhibit."

"More and more I become aware of the relation between art and philosophy. Moholy-Nagy strikes me as a very deep student of life in all of its ramifications, but particularly through his message of Light. His treatment of light designs is of ethereal genre. It lifts one to refined heights of concentration. He seems almost to cause the observer to become a filter through which a slender shaft of light enters the human soul. He is the threshhold to a whole new world of awareness for the discerning. Contrasted to this great spiritual experience is the very practical stimulation to ideas. I intend to work eventually in industrial design and from my visit of just today, I have numerous mental notes, for future use, of ideas for an entire new refinement in living design."

"The great yellow moving, rhythmical background of Moholy-Nagy's painting CH-B-3 (41) was the first painting which reached me to show that non-objective paintings are never static. They live and breathe and have a life of their own. From there on, this beautiful exhibit throughout the entire Museum took on a new, larger aspect. I want to come again and again and tell my friends of it."

"The quality of art in this Museum is better than anywhere else in town. These works by Moholy-Nagy are lighted peaks, like mountain tops, that have been illumined by the glorious rays of the sun. It is as if from here I can see in all directions and as if he helps me to find the world that I have been seeking. Here is the completion and perfection of a visionary, and he carried me with him into a realm so far-reaching that even one glance back would be to digress into something far less beautiful and therefore meaningless. Moholy-Nagy transports the onlooker to a higher level of awareness, and that is to me the purpose of great art."

"I have followed the life and work of Moholy-Nagy ever since his Bauhaus days, and I think of him as the great 'experimenter' of this century. How fortunate we are to have as a legacy his School of Design as a guide for young artists and students."

"When I come in here I always decide to stay just an hour or so, but as you can see I am still here at closing time. Non-objectivity is the culmination of all the wonder in painting and I marvel at it every time I come in here. I am especially drawn to Moholy-Nagy's work. He gets the most elevating effects, with very simple forms, and although he uses colour sparingly, the result is rich and moving. This simplicity makes his work consistently and coherently universal."

"Looking at Moholy-Nagy's work makes me feel that he must have been a deeply religious man. I don't mean in a church sense, of course, but an intuitive insight into the realm of the

spirit. He must have felt a deep sympathy for the artist and his problems. This great humanitarian interest shows in his work."

"I was deeply shocked to learn that Moholy-Nagy had died. His work has been of great interest and has afforded me pleasure every time I have come into the Museum. I would be sad if his work were not still to be seen here. He has been a man who has carried over the new vision into the world. Kandinsky was a theoretician in his painting. He created the new art. Moholy-Nagy, more than anyone, has transformed the world into a semblance of this new reality. Guillaume Apollinaire once said that the job of the artist was to recreate the world for the period in which he lived. This, Moholy-Nagy has done, through his school, through his practical experiments in architecture at the Bauhaus and later through his love of life. I would like to see one wall in this Museum permanently enriched with the paintings of Moholy-Nagy."

"The externalism so prevalent in what we call modern art, is completely absent in this Museum. Looking at these Moholy-Nagy paintings convince me that he points to new and glorious roads for the artist. I don't know anything about him, except that he must have touched unknown depths that we cannot as yet fathom. It seems to me that he has bridged the gap between science and art, and that he must have been guided by the great mathematician of the Universe, because how could such work come to life otherwise?"

"I like Moholy-Nagy paintings tremendously, and admire the way he used black. I am always afraid of utilizing black myself, because it always seems to overpower everything. I think one could learn more from studying the work of this artist than in any art school."

"Mr. Moholy-Nagy often spoke of the Museum of Non-objective Painting and said he wished he could take us through personally. He left us an assignment that if we ever came to New York, this Museum would be one of the first things on our lists. Well, I finally got to New York and here I am. I am so excited I can hardly contain myself long enough to give each painting as much attention as I would like. I can see now that I will be here for the greater part of my four day stay in the city. I will return to my studio with a renewed zest for work and lots of inspiration."

"I think Moholy-Nagy is one of the great pioneer spirits in the Non-Objective field. The 'Space Modulator' which is at the head of the stairs is cosmic in conception. The reflection and repetition of the sphere in a sliding space scale has as great an emotional impact on me as the thought that galactic nebulae actually exist; that time and space are elements of which we have only personal and intuitive knowledge. In Moholy-Nagy's work I receive the impression of vastness, that has been handled with the comprehension of the continuity of universal rhythms, rather than, as in the phrase 'galactic nebulae', an intellectual, endless, non-human void. This is to me the difference between art and science. Art has found the great integrating, uniting forces of existence. Science stands before overwhelming problems with no solution and can only describe it with impermanent and frequently variable data. What other medium would deal so perfectly with these great emotional problems, the individual's position in the universe? I can only answer 'Non-Objective' art is the only art that embodies permanent elements of the human creative spirit, that will still be valid a thousand years from today."

## EXCERPTS FROM WRITINGS BY MOHOLY-NAGY

### A Task for our Generation

"Why did I surrender arms, why am I again painting and exhibiting pictures after once having recognized the real tasks confronting the 'painter' of today? This question demands a reply; quite apart from any personal considerations, for it is of vital concern for the rising generation of painters.

"Youth has the duty to continue the search for new forms, to carry forward the demands of art. It is an irrefutable fact that the material dependence of the artist on capital, industry, working equipment, today, presents a difficult obstacle to the successful creation of a true architecture of light. While the possession of a canvas, brushes and colour tubes enables the painter in his studio to be a sovereign creator, the designer of light displays is far too often the slave of technical and other material factors, and dependent upon accidental patterns. Moreover, there is a dangerous tendency to regard 'technique' as the negation of 'art'. Many artists fear to display knowledge in technical matters, any mastery of skill. A cowardly maxim proclaims that such attainments are damaging to the artist, that feeling and intuition alone are required for the task of creation—as if there had never been a Leonardo, as if the creative energies of the cathedral builders, Giotto, Rafael and Michelangelo had not been rendered incalculably more fruitful by their universal knowledge and their mastery of technique. For the artist, possessed by his task, the mastery of the technical problems it implies, is not after all, an insurmountable difficulty. But even when he has solved these problems, he is left with the paralyzing impossibility of concrete demonstration. Where could he find a hall today, in which to demonstrate, to the public, what he has created? He is very often forced to put his dreams in cold storage, there to remain until they have evaporated. It seems to be a superhuman task to fight for the realization of these plans, if, mainly for lack of knowledge about the results to be obtained, there is no public to assist in the struggle.

Editor's Note: In the Auditorium to be built, by Frank Lloyd Wright, in the coming Museum of Non-Objective Painting in New York, such a dream will come true. Demonstrated by a new machine, electrically controlled, where colour and light in different movements but similarly displayed will be projected on a large screen. And with controlled precision, avoiding accidental charm, the artist can either play this instrument as improvisor, or presentation through finished film compositions can be given.

"A further point deserves special attention: A wide and rapidly functioning news service today bombards the public with every kind of news, art news included. The virtue of this speedy service is universal interest; yet its vice is its greed for scoops and its blatant superficiality. Without consideration for the flow of development, the public is overwhelmed with sensations. In the absence of sensations, these are freely invented or consciously improvised. The public, with its mechanised education, lacking ideas of its own, succumbs to the influence of the papers, reviews, magazines. The passionate desire for participation, the longing for direct contact with the forces of artistic creation are transformed into an average newspaper reader's 'interest'. An artificial interest leading away from the real source

of experience, which lulls the sensibilities, by creating the semblance of mental activity. As a result, all real contact with the forces and achievements of artistic creation ceases, as cheap interpretation appears to have rendered it superfluous.

"Since it seems, for the time being, impossible to concretise our creative dreams by the fullest use of optical technique, (light architecture) we are forced for the present to retain the medium of easel painting, which has the advantage of permanent display, without the handicap of a timebound interpretation. Nevertheless, I consider it necessary to continue my experiments with artificial substances, such as galalith, trolit, aluminum, zellon, etc., and to retain them as media for my work, because the use of these materials in art will help to demonstrate their applicability in a wider sphere.

"The creative manipulation of light can be discussed under two main headings:

**1. Light displays in the open air:**

*a.* The illuminated advertising displays which mainly consist of linear patterns on simple surfaces.

It is now our task to enter the third dimension, and to achieve real special differentiation, in such displays, by the use of special materials and reflectors.

*b.* Projection onto clouds or other gaseous reflectors, through which one can walk, drive, fly, etc., is also possible today.

*c.* Civic light displays revealing a vast expanse of light with ever changing planes and angles, an interminable network of multi-coloured rays, which to the spectator, seated in an aeroplane, will certainly form an impressive part of future communal festivities.

**2. Indoor light displays:**

*a.* The film with its unexplored possibilities of projection, with colour, plasticity and simultaneous displays; either by means of an increased number of projectors, concentrated on a single screen, or in the form of simultaneous image sequences on the walls of the room.

*b.* Reflected light displays of pattern sequences produced by such colour projectors as the colour organ. Such displays may be single events, or they may be multiplied by means of television.

*c.* The colour piano, the keyboard of which is connected with a series of graduated lamp units, illuminating objects that cast shadows on a screen (an instrument for the future art master) will register achievements on a large scale.

*d.* The light frescoe, that will activise vast architectural units, such as buildings, parts of buildings or single walls, by means of artificial light arranged and manipulated according to a definite plan. (In all probability a special place will be reserved in the dwellings of the future for the receiving set of these light frescoes, just as today it is reserved for the wireless set.)"

L. MOHOLY-NAGY

# LISTING OF PAINTINGS EXHIBITED

| TITLE | MEDIUM | SIZE | YEAR |
|---|---|---|---|
| 1. LANDSCAPE | Oil | 27 x 40 | 1917 |
| 2. BRUCKEN | Oil | 27 x 37 | 1918 |
| 3. WA—1 | Water Colour | 19 x 14½ | 1918 |
| 4. YELLOW CIRCLE | Oil | 20 x 26 | 1919 |
| 5. INK SKETCH | Ink | 8 x 10½ | 1919 |
| 6. W A—3 | Collage | 18 x 14½ | 1919 |
| 7. PERPE | Water Colour | 19 x 24 | 1919 |
| 8. ACQUARELLES #1—10 | Water Colour | 10 x 13 | 1920 |
| 9. NEW GRAVITATION #8 | Oil | 29 x 37½ | 1920 |
| 10. RAILROAD PAINTING | Oil | 30 x 39 | 1920 |
| 11. MACHINE | Oil | 29 x 37½ | 1920 |
| 12. ARCHITECTURE #3 | Oil | 22 x 31½ | 1920 |
| 13. SEGMENT A | Tempera | 20 x 31 | 1921 |
| 14. Z-4 | Oil | 30 x 37½ | 1921 |
| 15. P 32 | Collage | 25 x 18 | 1921 |
| 16. P 28 | Water Colour | 11 x 15½ | 1922 |
| 17. P 37 | Water Colour | 20 x 26 | 1922 |
| 18. D—4 | Oil | 37 x 29½ | 1922 |
| 19. PORT—1 | Etching | 4 x 4½ | 1922 |
| 20. PORT—2 | Etching | 4 x 4¾ | 1922 |
| 21. PORT—3 | Etching | 3 x 4½ | 1922 |
| 22. PORT—4 | Etching | 3 x 4¾ | 1922 |
| 23. PORT—5 | Etching | 10 x 12 | 1922 |
| 24. PORT—6 | Etching | 11 x 8½ | 1922 |
| 25. P-34 | Collage | 25 x 19 | 1922 |
| 26. P-37 | Collage | 16 x 11¾ | 1922 |
| 27. B-10 | Oil | 23 x 30½ | 1923 |
| 28. A-8 | Oil | 30 x 37½ | 1923 |
| 29. CX-6 | Oil | 31 x 39½ | 1923 |
| 30. A-2 | Oil | 39 x 51 | 1923 |
| 31. Q-4 | Oil | 30 x 37½ | 1923 |
| 32. Q-8 | Oil | 30 x 37½ | 1923 |
| 33. A-2B | Oil | 54 x 46½ | 1924 |
| 34. Z-8 | Oil | 52 x 43½ | 1924 |
| 35. CONSTRUCTION AX-1 | Oil | 54 x 35½ | 1924 |
| 36. Z-2 | Oil | 37 x 29½ | 1925 |
| 37. CONSTRUCTION Z-9 | Oil | 45 x 53 | 1925 |
| 38. T-1 | Oil/Bakelite | 17 x 58½ | 1926 |
| 39. A-12 | Oil/Metal | 39 x 31½ | 1926 |
| 40. Z-7 | Oil | 29 x 37 | 1926 |
| 41. P-9 | Collage | 14 x 19 | 1926 |
| 42. NY-29 | Water Colour | 10 x 13½ | 1926 |
| 43. PAINT | Water Colour | 11 x 15½ | 1927 |
| 44. COMPOSITION 1280 | Water Colour | 13½ x 20 | 1927 |
| 45. A-18 | Oil | 37 x 29 | 1927 |
| 46. A-19 | Oil | 37 x 29½ | 1927 |
| 47. A X L-11 | Oil | 37 x 29½ | 1927 |
| 48. AXL | Oil | 30 x 37 | 1927 |
| 49. NY 18 | Water Colour | 12 x 15 | 1928 |
| 50. NY 31 | Water Colour | 12 x 15 | 1928 |
| 51. NY 32 | Water Colour | 12 x 15 | 1928 |
| 52. NY 19 | Water Colour | 17 x 13½ | 1928 |
| 53. A D *1 | Oil | 30 x 40½ | 1929 |
| 54. COLLAGE | Collage | 20 x 26 | 1930 |
| 55. T P 2 | Oil/Bakelite | 24 x 56 | 1930 |
| 56. T P 1 | Oil/Bakelite | 24 x 56 | 1930 |
| 57. SPACE MODULATOR | Aluminum | 28 x 34 | 1931 |
| 58. RHODOID | Oil/Plexiglass | 20 x 25 | 1931 |
| 59. G Z 4 | Galalith | 15 x 19½ | 1932 |
| 60. T S 9 | Oil/Bakelite | 23 x 54 | 1934 |
| 61. CONSTRUCTION WITH DOUBLE FORCE | Oil | 38 x 33 | 1936 |
| 62. RHODOID | Oil/Plexiglass | 49 x 35 | 1936 |
| 63. LMN-7 | Oil | 33 x 37½ | 1936 |
| 64. LX 4 | Oil | 37 x 29½ | 1936 |
| 65. NY 16 | Water Colour | 19 x 24 | 1937 |
| 66. SPACE MODULATOR-60 | Oil/Plexiglass | 33 x 53 | 1937 |
| 67. WALL | Photogram | 16 x 19 | 1937 |
| 68. CH 4 | Oil | 38 x 29½ | 1938 |

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| TITLE | MEDIUM | SIZE | YEAR |
|---|---|---|---|
| 69. CH B 3 | Oil | 47 x 47 | 1938 |
| 70. CHI (RHO) | Oil/Plexiglass | 45 x 45 | 1938 |
| 71. CH 3 | Oil | 40 x 50 | 1938 |
| 72. CH 8 | Plexiglass | 30 x 38 | 1939 |
| 73. CH 10 | Oil | 30 x 38 | 1939 |
| 74. CH 9A | Oil | 37 x 29¾ | 1939 |
| 75. CH BETA | Oil | 47 x 47 | 1939 |
| 76. CH 7 MODULATOR | Oil | 40 x 50 | 1939 |
| 77. CH 14 | Oil | 47 x 47 | 1939 |
| 78. TP 2 | Oil/Bakelite | 24 x 56-3/2 | 1939 |
| 79. LMN 5 | Oil | 26 x 32 | 1940 |
| 80. CH 8A | Oil | 38 x 30½ | 1940 |
| 81. SPACE MODULATOR CHP | Oil/Plexiglass | 35 x 33 | 1940 |
| 82. SPACE MODULATOR CHP 2 | Oil/Plexiglass | 35 x 33 | 1940 |
| 83. NY 36 | Ink | 18 x 20 | 1940 |
| 84. NY 42 | Ink | 8 x 10½ | 1940 |
| 85. MILLS #1 | Oil/Plexiglass | 26 x 36 | 1940 |
| 86. MILLS #2 | Oil/Plexiglass | 26 x 36 | 1940 |
| 87. CHB 3 | Oil | 50 x 80 | 1941 |
| 88. B-4 SPACE MODULATOR | Oil | 36 x 24 | 1941 |
| 89. CH 7 | Oil | 46 x 46 | 1941 |
| 90. NY 41 | Water Colour | 20 x 15 | 1941 |
| 91. MN | Water Colour | 10 x 5½ | 1941 |
| 92. CH SPACE-6 | Oil | 47 x 47 | 1941 |
| 93. CHB 4 MODULATOR | Oil | 40 x 50 | 1941 |
| 94. CH 4 SPACE MODULATOR | Oil/Plexiglass | 49 x 49 | 1941 |
| 95. WIRE CURVE | Plexi-Sculpture | 19 x 30 | 1941 |
| 96. NY 24 | Water Colour | 18 x 24 | 1942 |
| 97. NY 28 | Water Colour | 9 x 13 | 1942 |
| 98. NY 22 | Water Colour | 18 x 14 | 1942 |
| 99. NY 25 | Water Colour | 18 x 14 | 1942 |
| 100. MOLDED FORM | Plexi-Oil | 28 x 33 | 1942 |
| 101. SPACE MODULATOR SPIG | Oil | 26 x 32½ | 1942 |
| 102. CH F R-1 | Oil/Bakelite | 61 x 25½ | 1942 |
| 103. CHF Y | Oil/Board | 61 x 25 | 1942 |
| 104. B-10 | Oil/Plexiglass | 20 x 24 | 1942 |
| 105. PAPMAC | Oil/Plexiglass | 36 x 41 | 1943 |
| 106. SPACE MODULATOR | Oil/Plexiglass | 36 x 24 | 1943 |
| 107. NY 38 | Water Colour | 15 x 20 | 1944 |
| 108. SPACE MODULATOR | Oil/Plexiglass | 27 x 29½ | 1945 |
| 109. SKETCH | Crayon | 8 x 10½ | 1945 |
| 110. VARIATIONS OF RHODOID | Oil | 30 x 38 | 1945 |
| 111. TWISTED SHEET | Plexi-Sculpture | | 1945 |
| 112. CONSTRUCTION | Gouache | 15 x 19 | 1945 |
| 113. CONSTRUCTION | Oil/Plexiglass | 10 x 24½ | 1945 |
| 114. B-5 | Oil/Plexiglass | 26 x 36 | 1945 |
| 115. THE OVALS | Oil | 29 x 37 | 1945 |
| 116. CRAYON DRAWING | Crayon | 18 x 14 | 1946 |
| 117. DRAWING | Crayon | 18 x 14 | 1946 |
| 118. WATER COLOUR A | Water Colour | 18 x 14 | 1946 |
| 119. WATER COLOUR B | Water Colour | 18 x 14 | 1946 |
| 120. VERTICAL 2-FORM SCULPTURE | Plexiglass | | 1946 |
| 121. SPACE NUCLEAR GREEN | Oil | 36 x 38 | 1946 |
| 122. BENNETT PAINTING | Oil | 9 x 12 | 1946 |
| 123. NY 35 | Water Colour | 18 x 13½ | 1946 |
| 124. CONSTRUCTION | Gouache | 19 x 13 | 1946 |
| 125. NY 37 | Ink | 15 x 20 | 1946 |
| 126. INK IN MOTION | Ink | 29 x 39 | 1946 |
| 127. FINIS | Oil | 50 x 80 | 1946 |
| 128. LEUK | Oil | 50 x 50 | 1946 |
| 129. BLACK OVER RED | Oil | 28 x 35½ | 1946 |
| 130. WATER COLOUR 1 | Water Colour | 14 x 18 | 1946 |
| 131. WATER COLOUR 2 | Water Colour | 14 x 18 | 1946 |
| 132. WATER COLOUR 3 | Water Colour | 14 x 18 | 1946 |
| 133. LMN 20 | Oil | 20 x 26 | 1946 |
| 134. LMN 29 | Oil | 20 x 26 | 1946 |
| 135. CHI | Oil | 36 x 28 | 1946 |
| 136. CHROME SCULPTURE | Plexi-Chrome | | 1946 |

PLEXIGLASS CONSTRUCTION 1946

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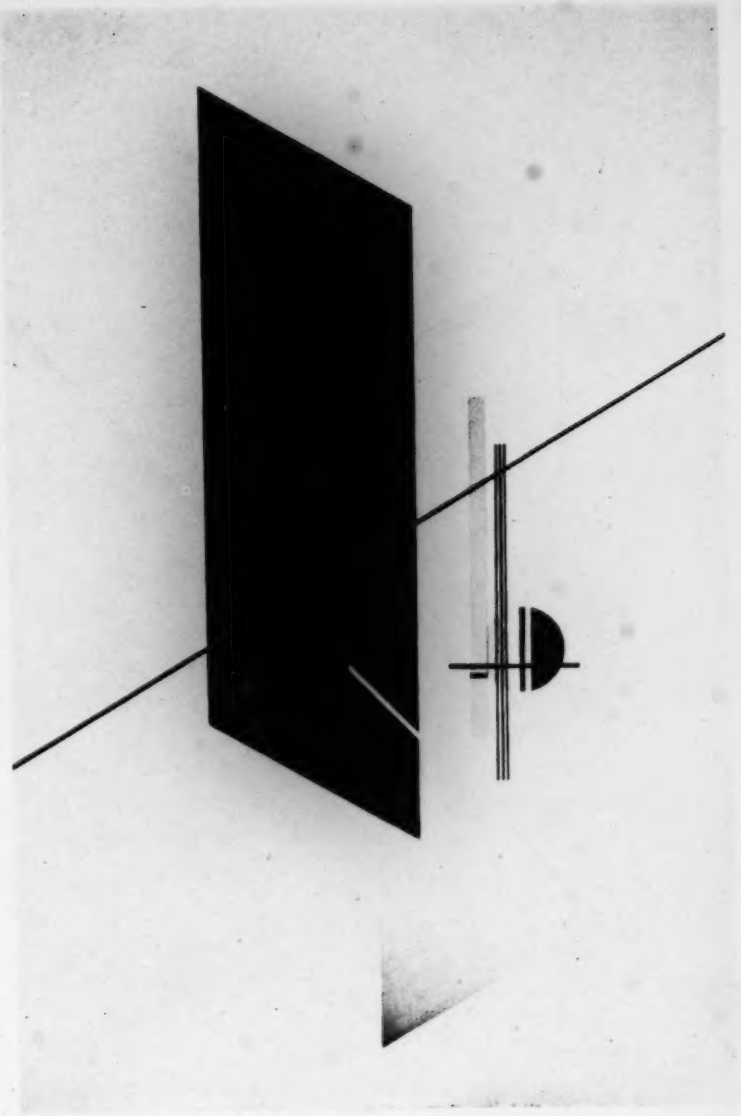

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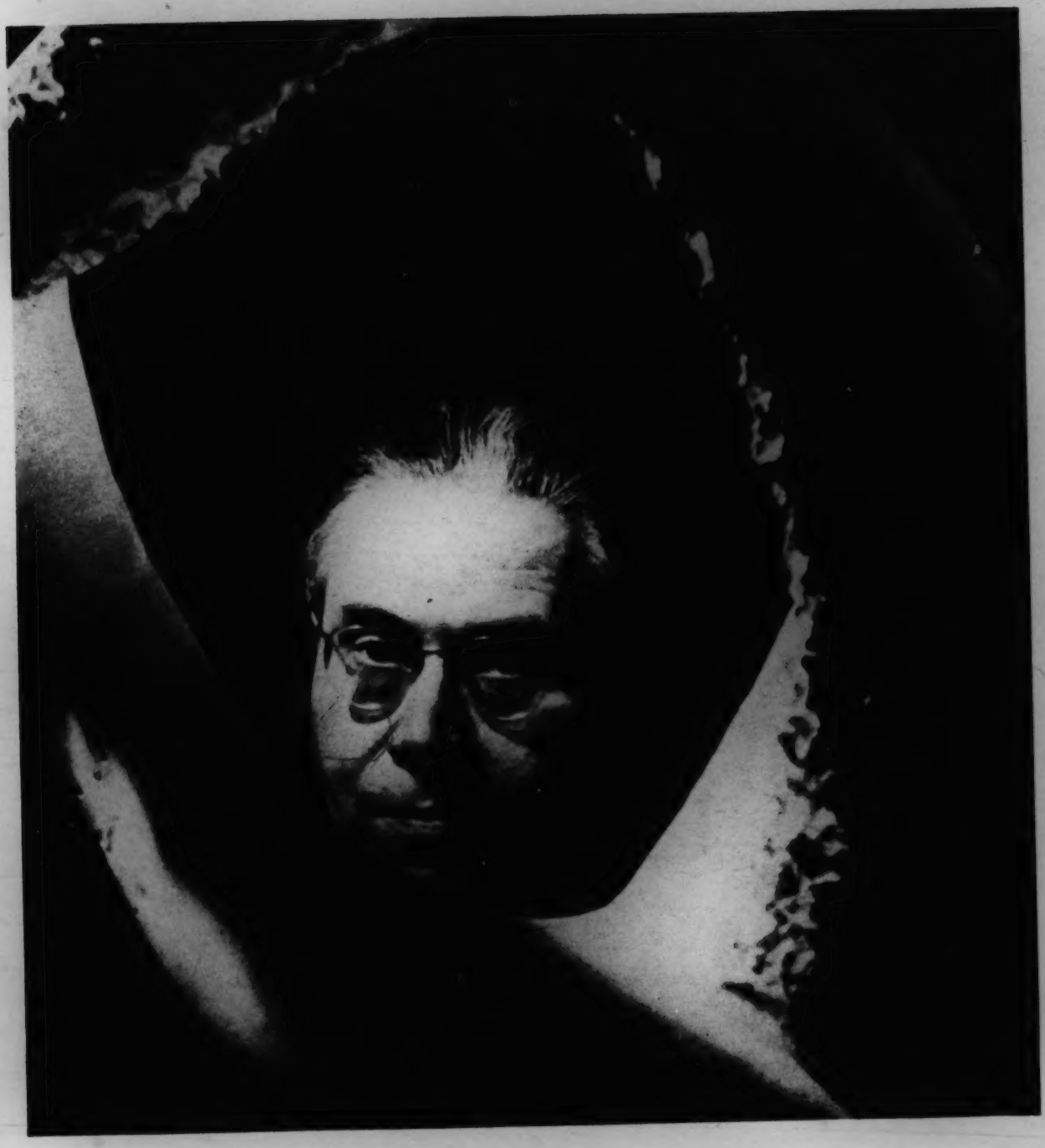
"The feeling for the fundamentals of human life has to be emphasized again." — MOHOLY



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